

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JULY 28, 1920

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

◀ 4 HITS 4 ▶

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Some Hit

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The NEW YORK CLIPPER

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THEATRICAL TRANSFER MEN TO ASK WAGE INCREASE SOON

Union Agreement With Companies Expires August 31, When Members Are to Seek 75% Boost in Wages—if Allowed, Haulage Rates Will Rise

A seventy-five per cent wage increase will probably be demanded shortly by theatrical transfer men, it was learned early this week, the increased amount employers will be asked to pay to be decided at a special meeting of the men's union, International Brotherhood of Teamsters, Chauffeurs, Stablemen and Helpers, Local No. 669. This meeting is scheduled to be held August 8 at the local's headquarters, 216 West Fifty-eighth Street.

The union's membership is approximately 103 men, all of whom have been notified to attend the meeting. Whatever wage demand the men decide upon will be submitted to the various theatrical transfer companies by Martin Lacey, the local union's business manager. And whether or not the employers will grant the increase will be decided at a special meeting of the protective association which the employers formed about a year ago. Lacey, the union's business manager, was chiefly instrumental in helping the employers to organize their protective association.

Negotiations between the union and the transfer companies' protective association will have to be consummated by the end of August and agreements for the ensuing year will have to be signed by that time, for the new wage scale goes into effect September 1.

Under last year's agreement, the men work on a per diem basis, the drivers and

helpers each receiving \$5 per day, while the chauffeurs receive \$6. Nine hours' work constitutes a day and overtime is paid for at the rate of \$1 an hour. The men receive just double the amount of the day work scale when they work at night. Nightwork begins at seven p. m. Sunday and holiday work is paid for at the same double scale that prevails for night work.

The various transfer companies charge theatrical managers approximately double the amount they pay their men. The companies that will be affected by the proposed wage increase are Cain's, Walton, Reilly, E. D. Q., Erie, Luker and Globe.

To offset the increased cost of labor, it is almost certain that the transfer companies will raise their rates for cartage. Whether theatrical managers will have to pay merely the exact amount of the union's increased scale or an amount in excess of the increase, has not been decided thus far by the transfer companies' protective association. Nor is it certain that the employers will accede to the increased wage demands of the men. However, the indications are that they will.

The new union officers recently elected for the ensuing year are as follows: Benjamin Nash, president; Ray Tietjen, vice-president; Edwin Gould, secretary and treasurer; James Sweeney, recording secretary; Martin Lacey, business manager; Andy Regan and Charles Swanson, trustees.

KELLY WAS WAITING

A part of the Lights Club show at Freeport on the night that George McKay was skipper, happened when McKay arrived from New York in an automobile.

Lew Kelly, it is said, played one of the principal roles and is reported to have been waiting for McKay on the steps of the clubhouse with a gun, claiming that McKay owned him a sum of money. A verbal argument followed and some of the other members took the gun away from Kelly, it is said, and took him away from the vicinity of the club house.

Mckay denies having owed Kelly any money and cannot account for Kelley's alleged actions.

LION CHEWS TRAINER

SIOUX CITY, Ia., July 23.—Fred Delmar, owner of a wild animal act, suffered a badly lacerated arm and other injuries yesterday when attacked by a lion in a cage at the fair grounds here. The attack was made after Delmar had jabbed the lion with a fork. While the lion was chewing Delmar's arm the trainer gave a mighty lunge, throwing the animal off, and then ran from the cage.

KLAW TO START REHEARSING

"Mrs. Jimmie Thompson," produced by Joe Klaw, which ran here last season at the Princess Theatre, will be placed in rehearsal again next week so that it may reopen September 1 in Newport, R. I.

CONJURERS ELECT OFFICERS

The National Conjurers' Association, Inc., held their annual convention Wednesday, Thursday and Friday of last week. It was attended by many out-of-town magicians.

The first evening was given over to initiations, of which there were more than the usual number this year. The second night was devoted to entertainment at which time quite a number of representative wizards displayed their dexterity. Last Friday evening, the out-of-town magicians were the guests of the New York sleight-of-hand experts at Steeplechase Park, Coney Island.

The various officers of the organization at the present time are Frederick M. Schubert, president; Thomas J. Cronin, vice-president; Clinton Burgess, secretary; Charles J. Hagen, librarian; Harry A. Linaberry, treasurer; John N. Itzel, recorder; Harry V. Stymer, junior warden.

HALE REPORTED RE-MARRYING

CHICAGO, Ill., July 24.—Among Chicago friends of Swinburne Hale, the recently divorced husband of Beatrice Forbes-Robertson Hale, a report that he is soon to re-marry was circulated today. Mrs. Marie Garland Tudor Garland, of Boston, wealthy mother of six children and foster mother of eight others, is said to be the future Mrs. Hale. Mr. Hale was divorced last March by his first wife, Beatrice Hale, the well known actress.

ORCHESTRA LEADER ARRESTED

Jack Salzman, who, under the name of Harris, conducts the dance orchestra atop the Century Theatre, protested his innocence early this week in the West Side Police Court, where Gladys Abrams, 19, formerly a show girl in the Palais Royal revue, charged him with stealing \$200 in cash from her apartment at 201 West Eighty-seventh Street, but Magistrate Ten Eyck held him in \$1,000 bail for the Grand Jury, nevertheless.

According to Miss Abrams, the alleged theft occurred early last Wednesday morning. She told Magistrate Ten Eyck that she became acquainted with Salzman several months ago.

She stated that she returned home from the Little Club early last Wednesday morning, where Salzman also had spent the early morning hours, and found Salzman walking out of her apartment, that she failed to ask him what he had been doing there because she was afraid he would assault her. She, therefore, permitted him to leave the apartment house without molestation, went into her apartment and investigated, and, she stated, found that Salzman had taken \$200 in cash, which she kept in a bureau drawer.

She at once notified the West Forty-seventh Street Station of her loss and Detective Sergeant Patrick Many was assigned to the case. Later that morning Salzman was arrested by Many. He was arraigned in the West Side Court that same morning and held in \$1,000 bail for examination by Magistrate Ten Eyck. Salzman furnished bail and was released.

Last Monday, the case came up again before Magistrate Ten Eyck, and, after hearing Miss Abrams' story, Salzman was held on a charge of grand larceny, to await the action of the Grand Jury.

At the Century Theatre last Monday night, Salzman stated that Miss Abrams, after a talk with him earlier in the day, had decided to withdraw her charge against him. He said that her charge against him grew out of a disagreement they had.

TWO "GOLDEN GIRL" COMPANIES

Two "My Golden Girl" Companies will be sent on tour next season, beginning in September, it was learned early this week.

Company number one is being presented by Harry Wardell, who produced the show, a Victor Herbert musical piece with book and lyrics by Frederic Arnold Kummer, and which ran here last season first at the Nora Bayes and later at the Casino theatre.

This company, which will tour only the principal cities throughout the country, goes into rehearsal next week and is scheduled to open in Brooklyn September 6, with the following principals: Marjorie Pringle, Irving Mitchell, George Trabert, Clare Freeman, Harold Yizard, Robert O'Connor, Edward H. See, Clem Bebbins, Hall and Kinney, Lorna Ambler and Lillian Dix. Offee Vanasse is staging the show.

The second company, which will tour the one-night stand towns, is being presented by Harvey D. Orr, who leased the privilege from Wardell and Walter Jordan, of Sanger and Jordan, both of whom own an interest in the show. Orr's company is scheduled to open in Paterson, N. J., September 1.

WYNN OPENING IN CHICAGO

The Ed Wynn Carnival opens at the Grand Opera House, Chicago, August 16th.

WIFE SUES GEORGE WILSON

George Wilson, a member of the vaudeville team of Wilson and Ward, whose right name is George V. Williams, was made defendant last week in a separation action filed in the Supreme Court by Sophie Williams, also a performer.

In her complaint, filed through her attorney, David Steinhardt, Mrs. Williams alleges that her husband deserted her. She formerly appeared in her husband's act, using the name of Ward. She has also made an application for alimony and counsel fees. She asks the court to award her \$75 a week pending the outcome of her suit and a counsel fee of \$500.

Williams, through his attorney, Louis Jacobson, denies his wife's desertion charge and sets forth that "she wilfully left their home and went on the stage despite the fact that they have an infant child."

In support of her application for alimony and counsel fee Mrs. Williams sets forth the following letter which she says she wrote to her husband:

"Your insulting telegram and letter came to hand, and this is the last letter I will ever write to you. I have been doing my bit at the Garden Theatre, Baltimore, this week. I saved \$450 this season and bought several hundred dollars' worth of clothes.

"Why should I give any excuses to you for working? You stay away a year at a time. My record is clean, that's more than you can say. I don't have to put up with your insults and if my husband can't trust me he isn't worth having. I can get along without you and can support myself."

"My life with you has been hell on earth, and I am glad to get rid of you."

The Williamses have been married almost four years. They have one child, thirteen months old.

WORM RETURNING TO BOSTON

A. Toxen Worm, the Shuberts' general utility manager and publicity man, left for Boston last week, where he will resume his duties as general manager of the Shubert theatres in the Hub. These number six, at the present time.

Several months ago, Worm was sent to Boston to assume the managerial post made vacant by the resignation of E. D. Smith. The latter resigned, at the time, it was reported, because of the count-up system, patterned after the system here, which the Shuberts introduced into their Boston houses. This system entails the lugging of all ticket boxes, after each performance, to the Shuberts' general office, where the boxes are unlocked and the tickets counted. The Boston box office men rebelled at the system, and Smith, siding with the box office men, is reported to have tendered his resignation rather than continue as an instrument of the system.

At the close of the Boston theatrical season, Worm returned to this city and was installed as manager at the Winter Garden.

GETS FIFTH DIVORCE

SAN FRANCISCO, July 23.—Two divorces and three reconciliations make up the marital record of Mrs. Sadie Elbury, a Mack Sennett "bathing girl" who, for the fifth time, entered the divorce mill last week and obtained a decree on the grounds of cruelty from Edward I. Elbury, son of a former Lieutenant-Governor of Massachusetts. The divorce was granted by Superior Judge Daniel Deasy after Mrs. Elbury made a special trip from Florida to prosecute her suit.

AWARD TO RAILROAD MEN HITS SHOW BUSINESS HARD

Roads, in Order to Pay It, Want to Raise Passenger and Freight Rates to Point Where Some Shows Would Have Trouble Surviving

The proposed 20% increase in railroad passenger and freight rates hits harder at the theatrical business than any other industry, it was pointed out by theatrical men last week. Should the proposed increase go through, it may mean a large number of road shows will be forced to go out of business.

The proposed rate increase comes as the direct result of the recent \$625,921,085 wage award made by the Railway Labor Board in Chicago. The railroad executives have, therefore, asked the Interstate Commerce Commission to grant the railroads the following rate increases, so that the wage award may be offset:

Twenty per cent. increase on passenger fares, or six-tenths of a cent per mile; an increase of 9.13 per cent. on freight rates, in addition to the 27.8 per cent. previously asked; a surcharge of 50 per cent. on Pullman fares and a 20 per cent. increase on excess baggage charges.

The proposal submitted by the railroad

executives is, in part, reported as follows: "Freight and switching revenues should be increased sufficiently to yield the balance of the revenue required to meet the increased operating expenses due to the Labor Board award, in addition to the percentage increase already proposed."

It is pointed out that the theatrical business is more vitally affected, if the proposed increased rates go through, than any other industry by reason of the inability of shows to raise their price of admission so that they may cover the increased cost of travel. In other words, the theatrical business is in the anomalous position of having to meet the increased burden and running costs without being able, except in rare instances, to increase its own revenues. For the theatrical business, as was aptly pointed out, is not a commodity and is, therefore, not subject to the economic demands that may be made in behalf of food and other necessities of life.

TALKS OF TRANSFER COMBINE

Joseph F. Reilly, the trucking man who does a great deal of theatrical transfer work, was talking early this week of forming a combination of theatrical transfer companies to be backed by Wall Street. This combination, according to Reilly, will be capitalized at several millions of dollars and will control the theatrical transfer business, now divided among five or six companies, chief among which is Cain's Transfer Company.

Unless Cain's Transfer Company goes into the proposed combine it is claimed that it will have to meet the competition that the combine will create. For, should the combine become a fact, it will be in a position, by reason of its advantageous equipment, to inaugurate a new scale of prices for hauling scenery. The new scale, it was explained, would necessarily be lower than the hauling prices charged by those who chose to stay out of the combination.

It was also reported last week that the United States Trucking Corporation, a combination of twenty-nine of the largest trucking and cartage concerns in the city and organized about a year ago, was preparing to enter the theatrical hauling business. Thus far, this combine has not entered the theatrical field because its equipment is essentially of the commercial kind.

FINDS LONG LOST RELATIVES

TONAWANDA, N. Y., July 22.—Mrs. Zella Earl Pickard, a circus rider who for some time past, has been connected with the Robinson circus and who is the wife of W. T. Pickard, a sea lion tamer, has succeeded in locating her long lost relatives at Blackstone, Va., and has returned there to find them.

Mrs. Pickard, when a baby of five, some eighteen years ago, was stolen from her home, according to report, and sold to a circus rider, who taught her to become an equestrian. For years she has endeavored to find her relatives and has only succeeded now.

CORT STARTING REHEARSALS

John Cort's production of "Jim Jam Jems," a new musical show by Harry L. Cort and George E. Stoddard, with music by James Hanley, goes into rehearsal on August 2, with Ada Mae Weeks, Percy Pollock, Ned Sparks, Elizabeth Murray, Zoe Barnett, Gattison Jones, Olin Howland, Joe Brown, Virginia Clark, Rarish and Peru, Clark Ross, Press and Lane, and the King Sisters. The show is booked to open in Atlantic City on August 30, after which it will probably come to New York.

PUTS UP "BLACK LIST"

The management of Bryant Hall has recently posted a bulletin headed "Black List," which gives the names of various agents, actors and others who have used the rooms for rehearsals and it is alleged failed to settle for the time contracted and used.

The following is the list, with the amounts set opposite the name of each: Willie Edelstein, \$22.50; Fred C. Whitney, of the Whitney Opera Company, \$37.50; W. P. Orr, \$35.00; G. M. Anderson (Broncho Billy), \$2.50; Max Rabinoff, \$94.15; Arthur Lamb, the author, \$26.00; Mrs. Effie Alsop, \$9.00; Mr. Pope, producer, \$8.00; Robert A. Corin, \$22.50; Max Ford, of the Four Fords, \$11.06; Billy Thompson, \$1.50; Ed. McGregor, \$34.00; Mr. Cahane, \$2.10; Mr. Cuca (Opera Company), \$2.60; S. Piatov, the Russian dancer, \$7.50; Mrs. Butler (Interstate Opera Company), \$3.75; Carl Carlton, \$12.00; Texas Guinan, \$1.60; Miss Poli, \$1.50; Dorothy Richmond, \$3.00; Mme. Sartoria, \$1.15; John Humphrey, \$2.00.

CANTOR SHOW OPENS SEPT. 3

Flo Ziegfeld's new musical production, in which Eddie Cantor is to be featured, and which will be placed in rehearsal this week, is scheduled to open in Chicago September 3.

Thus far, no definite title has been chosen for the piece, the lyrics of which were written by Bert Kalmer, the score being composed by Harry Ruby. None of the principals, besides Cantor, have been announced yet, but it is known that Edith Baker, the jazz pianist in the Midnight Frolic show at present, will be in the cast. And it was also learned that Gordon and Billy Dooley, who recently returned from London, will be in the show.

WILL TOUR CANADA

Maragos, a Porto Rican prima donna, and Signor Napolincous, a lyric tenor, head the Porto Rican Opera Company of forty-eight persons which will open at His Majesty's Theatre, Montreal, September 6, and make a tour of Canada, under the direction of Ed. A. Wilson. Following the Canadian tour, a circuit of twenty-two weeks has been arranged through Porto Rico.

PHIL MINDIL IMPROVING

Philip Mindil, dramatic editor of the Tribune, is on the road to recovery, it was learned last week. For the last five months Mindil has been confined to his home through illness. During his illness, he has managed to conduct the dramatic department of his paper from his home.

DIXON'S LINCOLN PLAY OPENS

STAMFORD, Conn., July 23.—"A Man of the People," a new play about Abraham Lincoln, was opened here this week by the Civic Theatre Inc., of which Freddy McKay is general manager. Thomas Dixon is the author, the play having been taken from his novel of several years ago, "The Southerner." The piece, it is said here, is to be jumped direct to the Princess Theatre, Chicago, where it is to be further treated before opening in New York.

While there are many resemblances between the character of Abraham Lincoln as illustrated in Mr. Drinkwater's famous drama and as seen in "A Man of the People," the plays are essentially different. The former presents, in artistic simplicity, several episodes in the life of Lincoln, beginning with his notification that the Republican party had chosen him for its leader, and, after affording glimpses of him during the tragic period of the Civil War, closes with his assassination at Ford's Theatre. Mr. Drinkwater took only such liberties with history as were required for dramatic purposes. He introduced few characters not historical, and these apparently for the purpose of bringing out the finest traits of Lincoln's character—his constant faith, his devotion to an ideal, his patience, the drollery that helped him to keep his courage amid the darkest days, and the wit that thwarted the designs of his enemies. Drinkwater emphasizes Lincoln's determination to abolish slavery; Dixon shows him as having issued his emancipation proclamation as a war measure, and willing to compromise upon the issue in order to save the Union.

Since the Drinkwater play has demonstrated that the public is filled with a desire to see stage representations of Lincoln, it may be assumed that Mr. Dixon's work will enjoy a large measure of success. Perhaps it is too early to judge how large this shall be, for "A Man of the People" is likely to improve with repetition.

Howard Hall, who impersonates Lincoln in the new play, looks the part and acts it well. Whether, in appearance, voice and manner he bears as close a resemblance to the martyred President as does Frank McGlynn will be doubted, but that question will be settled when he is seen by those who have seen Drinkwater's play and who are old enough to remember Lincoln.

"A Man of the People" opens with a prologue in which Dixon presents a scene in a log-cabin in Indiana, where Lincoln's mother is dying and the lines introduced here are prophetic of the boy's future. This scene is twenty years earlier than the introduction to Drinkwater's play. The first, second and fourth acts are in the President's room in the White House, and the third is in the room of Jefferson Davis in the Confederate capitol at Richmond. Dixon puts in dramatic form—of course departing from history—the opposition to Lincoln after his nomination in 1864. He has a meeting of the Republican National Committee in Washington for the purpose of demanding that Lincoln withdraw as a candidate for re-election, the chief spokesmen being Henry Raymond, editor of the New York Tribune, and Thaddeus Stevens. The latter, as portrayed by John C. Hickey, does some of the conspicuously able work in the play. Lincoln is represented as promising an answer in ten days, and as summoning Gen. George B. McClellan the Democratic candidate, for a secret conference, in which Lincoln agrees to resign in his favor if McClellan will agree to save the Union and to denounce the Copperheads of the North who were known to be in sympathy with the Confederacy and willing to agree to secession in order to end the war. McClellan cuts a rather contemptible figure in the play, which means no reflection upon Mr. Webster, who takes the part.

Use is made of the imaginary incident related in the novel, of how a young Union officer, coming to Lincoln in behalf of his father, who had been arrested for treasonable utterances, is won over to the President, and agrees to utilize the secrets of a treasonable society and a resemblance to his brother (a Confederate officer) for the purpose of obtaining information at

Richmond and conveying a message to Sherman at Atlanta. This introduces Jefferson Davis and his crafty Secretary of State, Judah P. Benjamin. The mission of the young officer was so successful that word was received of Sherman's capture of Atlanta at the moment the National Committee called for Lincoln's answer. Lincoln recites a couple of stanzas of the Battle Hymn of the Republic, and the committeemen become strong for Lincoln—all but Stevens—and indulge in vocal exercise. In the epilogue, Lincoln is seen delivering his second inaugural address on the steps of the Capitol, and so the play ends with no suggestion of the tragedy that was to occur in the following month.

Ellen Mortimer, as Mrs. Lincoln, gives a very different portrayal of the character than is seen in Drinkwater's play. She appears more like the society women of her time, and is worried lest her extravagance in dress—which has resulted in a big bill at a New York store—shall be used as campaign material to injure her husband. Col. Nicolay (the role being taken by Claude H. Cooper) is represented as in constant attendance upon the President, as his secretary. In the Drinkwater play, it will be recalled, Hay generally is present as an aide. W. J. Brady gives a good impersonation of Stanton, the Secretary of War, and figures in several stirring passages. A woman who has lost a son in the war, but thinks the sacrifice not too great for her country; a Massachusetts Congressman who wants a pardon for a former slave-trader; a girl who comes to plead for her brother's life, and a young wife who invokes the aid of the President to show her baby to her husband, are among the characters introduced to afford opportunity for Lincoln to display his tenderness of heart and his sternness in the face of wrong. To a delegation of negroes is imparted the plan for colonization of Liberia, and Lincoln is represented as believing that the negro race, to which he desires to do full justice, must progress separately from the whites. As might be expected, Dixon, in his books and in the play, treats the negro problem from the standpoint of one whose sympathies are largely with the South, although he makes an effort to present both sides of the great controversy with fairness.

CARLE IN "OUI MADAM"

Richard Carle has been signed to appear in "Oui Madam," the Victor Herbert show presented last season by Alfred E. Aarons and which is scheduled to reopen early in September. A new name will be chosen for the show.

Aarons no longer has a proprietary interest in the show, which was produced by a syndicate formed for the purpose. Those who comprised the original syndicate are George Nicolai, Max and Louis Dreyfus, the music publishers, Alfred E. Aarons, designated in the billing as the show's producer when it opened at the Philadelphia Theatre, Philadelphia.

Now Nicolai and the Dreyfus brothers own most of the show.

OBJECT TO PHONE NUMBERS

The Chorus Equity Association is following up the matter of the programs used with the recent and short run of Will Morrissey's "Buzzin' Around," at the Casino Theatre. It is said that not only was the personnel of the chorus billed on the programs, but that telephone number appeared after the name of each girl. Whether the numbers given were correct has not been learned, the show having had such a short run that only a few of those who saw it had a chance to verify this fact.

UNDERSTUDYING McGLYNN

Ernest E. Pollack has entered the cast of "Abraham Lincoln" and is playing the role of Johnson Price, southern commissioner, and, at the same time, understudying Frank McGlynn, who plays Lincoln.

MRS. DARNTON BECOMES CRITIC

Mrs. Charles Darnton, wife of the dramatic critic of the Evening World, is also one of the brotherhood, having become dramatic critic on the New York Call under the name of Maida Castellum.

SUMMER STOCKS, EVERYWHERE, DOING TOP NOTCH BUSINESS

Lack of Road Companies and New Plays Presented with Good Casts, Inducing Large Audiences in Practically All Cities

The summer stock season has, so far, proven a very successful one considering existing conditions and the almost prohibitive rents asked for suitable locations in various cities. The number of companies that continued through the Winter season and into the Summer and will continue, without closing, into next Winter, is amazingly large.

The failure of road shows and the increased desire to see good plays is responsible for the success of these stock companies. Excellent casts have been put together, although juveniles have been hard to procure owing to the large number that have gone into pictures or productions.

The outlook for next season, judged by the Summer runs, is exceptionally good, and the placing on the market of available theatres will see a stock or repertoire company in every town large enough to support one throughout the United States.

A partial list of the companies that have been playing and are playing Summer engagements and, to all appearances, will continue right on through the Winter, follows. From this list the increasing popularity of stock and the huge business done can be gathered. Some of these towns, such as Waterbury, where the Poli stock has been playing for some time, report the biggest business in their history. Pittsfield, Mass., has been doing turnaway business every performance. In Albany, the Amsdell company opened to a business of \$4,650, and has been averaging \$6,200 ever since. This list of towns and companies now playing follows:

William Amsdell Stock, Colonial Theatre, Albany, New York; Richard LaSalle Stock, Strand, Binghamton, N. Y.; Clyde McArde, Stone Opera House, Binghamton, N. Y.; Jessie Bonstelle, Majestic, Buffalo; Anderson and Gunn Stock Company, Chillicothe, O.; Quality Amusement Company, Avenue Theatre, Chicago; Jack X. Lewis, Academy, Charlotte, N. C.; W. W. Pearson, Keith's, Columbus, O.; Gene Lewis Stock, Cycle Park, Dallas, Tex.; Leffingwell Players, Orpheum, Des Moines, Ia.; Business reports from all are good.

G. M. ANDERSON ARRESTED

SAN FRANCISCO, July 23.—G. M. Anderson, known to moving picture fans as "Broncho Billy," and producer of the revue, "Frivolities" at the Casino Theatre, was arrested yesterday on complaint of Joseph Cole and Gertrude Denahy, specialty dancers, who charge nonpayment of wages.

The complainants swore they were engaged by Anderson to do a dance specialty in "Frivolities." They appeared at the evening performance on July 6, and at the close of their act were told Anderson wanted certain music in the act altered. They say they complied, and on the following night while they were waiting for their cue, the manager informed them that Anderson had dispensed with their services. They say he owes them \$21.50 for the one performance in which they appeared.

Anderson was released on bail.

"I tried the act out and it failed to qualify," said Anderson. "No pay is ever given for the tryouts."

ASKS ALIMONY OF MOROSCO

LOS ANGELES, July 26.—Mrs. Annie T. Morosco, wife of Oliver Morosco, whom she is suing for a separation, here, has made a motion in Judge Stephens's court to compel her husband to pay her alimony pending the outcome of her suit. Mrs. Morosco also asks the court to restrain her husband from disposing of the Morosco Theatre and other local property.

Morosco was here several weeks ago. The alleged co-respondent, Selma Paley, was also here, where she lived with her mother. At the present time, Walter Morosco, Mr. and Mrs. Morosco's only son, is here.

Arthur Casey Players, Orpheum, Duluth, Minn.; Jack Bessey, Palace, Danville, Ill.; Clifford Stock, New Victory, Dayton, O.; Wilkes Players, Denham, Denver, Col.; Harry Leland, Palace, Great Falls, Mont.; Arthur Holman Players, Grand, Hamilton, Ont.; Luttinger Players, Colonial, Haverhill, Mass.; James Cornical Players, Parsons, Hartford, Conn.; Nathan Appell Stock, Orpheum, Harrisburg, Pa.; Stuart Walker, Portmanta, Murat, Indianapolis; E. Clark Liley, Cleron Park, Jamestown, N. Y.; Otis Oliver Players, Orpheum, Lincoln, Neb.; Frank Egan Players, Little Theatre, Los Angeles; Moroso Stock, Moroso, Los Angeles; Harold Hevia Players, Orpheum, Montreal; Hawkins-Webb Company, Regent, Muskegon, Mich.; George Ebey Players, Fulton, Oakland, Cal.; Quality Amusement Company, Dunbar, Philadelphia; Harold Hevia Players, Lyric, Hamilton, Ont.; Goldstein Players, Colonial, Pittsfield, Mass.; Jefferson Players, David Perkins, Jefferson, Portland, Me.; Albee Stock, Albee Theatre, Providence, R. I.; Howard Rumsey, Lyceum, Rochester, N. Y.; Vaughn Glaser, Temple, Rochester, N. Y.; Ed. Williams Stock, Orpheum, Racine, Wis.; John Wray Players, Strand, San Diego, Cal.; Poli Players, Court Square, Springfield, Mass.; North Brothers, New Sun, Springfield, O.; Belasco and Mayer Stock, Alcazar, San Francisco; Majestic Players, Majestic, San Francisco; Cunningham and Davis Players, Republic, San Francisco; Hawkins-Webb Company, Jeffers-Strand, Saginaw, Mich.; Poli Players, Poli's, Scranton, Pa.; Wilkes Players, Wilkes Theatre, Seattle; Howard Rumsey Stock, Empire, Syracuse; E. H. Robins Players, Royal Alexandria, Toronto, Ont.; Jos. Payton, Grand, Trenton, N. J.; P. K. Allen, Hippodrome, Tacoma; Ehuhert-Garrick Stock, L. M. Bell, Shubert-Garrick, Washington, D. C.; Poli Players, Grand, Worcester, Mass.; Vees Players, Victoria, Wheeling, W. Va.; Blaney Players (closed), Nesbitt, Wilkes-Barre, Pa.; F. P. Horne, Idora Park, Youngstown, O.

CLUNES HAS NEW MANAGER

LOS ANGELES, July 24.—A. H. McQuesten, manager of Clune's Broadway Theatre has resigned his position and will leave the first of this week for a vacation trip of fishing. His new business affiliations will be announced upon his return to Los Angeles.

Succeeding McQuesten as manager of W. H. Clune's Broadway motion-picture theatre, is Frank Browne, who assumes his new post today with the initial showing of "The Ladder of Lies," starring Ethel Clayton. Browne formerly was associated with the Universal Film Company and Goldwyn in a publicity capacity.

BOSTON HOUSES GETTING "SET"

BOSTON, July 25.—The Theatrical season of 1920-1921 will be formally ushered in at the Park Square Theatre on August 9, when "My Lady Friends" will be opened. Other houses which will throw open their doors soon after are the Arlington, on August 16, with "Turn to the Right"; the Copley, with the Henry Jewett Players in "Lazy Lubin"; the Wilbur, with "Irene"; the Hollis, with "Three Wise Fools"; the Gayety, with burlesque, and the Shubert, with "Kissing Time."

MRS. PUBILLONE HERE

Mrs. Pubillone, of the Pubillone Circuit, in Havana, Cuba, arrived in New York last week and will spend several weeks in looking over acts with Frank Wirth, of Wirth Blumenthal and Company. The purpose of her visit here is to make a selection of acts to take back with her for presentation in Havana in the early Fall.

NELSON AND CHAIN REVUE OPENS

SAN FRANCISCO, July 23.—"What Not," Chain and Nelson's musical revue, which opened an engagement here this week at the Casino, is a well staged production containing a lot of fun and nonsense.

The show is a plotless affair, made up, for the most part, of vaudeville acts. Princess Della Patra, billed as "The World's Greatest Vampire" and who recently figured in the public prints by reason of her arrest in New York, where she was charged by her present husband, named Bauchle, with trimming him out of \$7,000, is in the cast. Following her arrest she asked the police to leave her alone with Bauchle for five minutes. This was done, and, after a conference between the twain, it was announced that they had decided to marry. In "What Not," she is the featured performer and her dancing act is doing more than getting by.

Nelson and Chain, a couple of seasoned comedians, also won a deserved niche for themselves in the show. The Anita Peters Wright Dancers, scantily clad exponents of Terpsichore, are the show's feature dancers. They go through a routine of Oriental and Spanish dances well.

Aileen Miller chatters through a prologue. She accomplished her task well. Dave Lerner and Gertrude Phyllis scored in their respective numbers and Jack Wise appears in a few scenes all by himself. Others in the show are Frank Anderson, who sings popular numbers, The Linkos, gymnasts, Simms and Warfield in a sketch called "A Little Rehearsal"; Bob Cook and Dot Oakman who do a clever double act, and Hugh Skelly and Emma Heit in "Oh, Hello."

Nell Harding staged the dance numbers, which the pretty maidens of the chorus go through gracefully. The show was well received and will probably attract a great deal of patronage.

MAUD FULTON PLAY OPENS

SAN FRANCISCO, July 22.—"The Hummingbird," Maude Fulton's new play, had its premiere this week at Egan's Little Theatre. Miss Fulton, who appears in the double role of author and star, has conceived a drama of the regeneration of the French Apache, through the united influence of patriotism and a rather deftly conceived love affair.

For a first performance the play promises unusually well. The author will probably subject the drama to decisive cuts, and the elimination of one or two characters, but with the knowledge of stagecraft which Miss Fulton undoubtedly has, these will be matters of but small account. She has inculcated many whimsically humorous lines which serve to make the first act, especially, one of continuous laughs for the audience, but in its present form the play lags both in interest and construction toward the close.

For the central figure, Toinette, a girl of Montmartre, Miss Fulton has incorporated the same charm which made her "Brat" so seductive figure before the footlights, and later on the silver sheet. The part is a winsome characterization of appealing possibilities. Harlan Tucker, as Philip, a young lover, does well with a role inclined to sketchiness now and then, and Arthur Hull as a young artist is well suited to the type he portrays.

FEATURES SMALL STORY

The New York *World*, last Sunday, in its magazine section, printed a full page feature story dealing with the mysterious disappearance last December of Ambrose A. Small, Canadian theatrical magnate.

Small, and his secretary, Edward Doughty, disappeared from Toronto a short time after he sold his string of theatres throughout the Dominion. At the time, he is reported to have received \$1,000,000 in cash from the syndicate which took over the theatres. The money has remained in a Toronto bank ever since.

NIXON-NIRDLINGER BUYS PLOT

PHILADELPHIA, July 23.—Fred G. Nixon-Nirdlinger has purchased a piece of property at Forty-sixth and Spruce streets. It is generally believed that a new theatre will be constructed on the site.

DELLA PATTRA WEDS ACCUSER

LOS ANGELES, July 18.—Princess Della Patra and her troubles with the police are at an end. Several weeks ago the Grand Jury returned two indictments against her charging embezzlement by false pretences, of \$1,500. The complaints were made by Eric Buehle. She was arrested in New York and Buehle furnished \$1,000 to have her brought back to this city by two detectives.

On her arrival here she asked one of the detectives to allow her five minutes conversation with Buehle. "He will then withdraw the charge," she said.

The trial was postponed for a week and when her case was called again neither she nor the complainant were present. Having had time to talk to Buehle, their differences had been patched up, and they had been married.

Judge Ward, in dismissing the case, did so in the following manner:

"In the case of Della Patra, without any motion from any source whatsoever, the matter is dismissed. This court feels that the only mistake it has made is that it did not keep the defendant, Della Patra, in jail permanently. Mr. Clerk, if there is any application here to declare this man, Buehle, the complaining witness, incompetent or insane I will be glad to hear that. Any divorce proceeding between these people can be assigned to some other department."

PLAN WAGNER OUTDOORS

LOS ANGELES, July 25.—Plans are on foot, it was learned this week, to present Wagner's "Valkyrie," here, out of doors during the last week in September. The performances will be given in El Camino Real Canyon, Hollywood, where the Christ play is now being presented.

Back of the proposed outdoor production is Mme. Mariska Aldrich, the soprano, engaged at the present time in getting guarantors for the production. According to Mme. Aldrich's plan, six performances a week will be given, three of them in English.

Besides herself, some of the other principals in the cast will be Walter Henry Rothwell and the Danish tenor, Bjornskjold. Mme. Aldrich also stated that she expects to secure the services of Clarence Whitehill for the role of Wotan.

The orchestra is being drafted from the Philharmonic and Los Angeles Symphony Orchestras. The conductor has not yet been selected.

PAINTING PRISON CHIMNEY

OSSINING, July 24.—Emil Totterman, a former steeplejack who is serving a life sentence in states prison here, has been assigned the job of repainting the seventy-five foot chimney of the prison powerhouse. He used his climbing powers to make an escape several years ago, but was recaptured a few months later.

KELLERMAN BUYS HOME

SAN FRANCISCO, July 24.—Annette Kellermann has purchased a new home in Santa Monica and, since the completion of her picture, "What Women Love," spends most of her leisure moments in the water near her new home. She expects to begin production on a new picture at an early date.

SIGNED FOR BARRYMORE CAST

SAN FRANCISCO, July 24.—Alfred Hesse, a young foreign actor who is passing his vacation here, has been engaged to support Ethel Barrymore when she resumes "Declassé" in New York next September. The Alcazar Theatre has engaged him to play in "A Tailor-Made Man" in this city.

BOSTON THEATRE CLOSES

BOSTON, Mass., July 26.—Frank Farron, who runs the Franklin Park Theatre, has closed his house for renovation and redecorating and is spending a few weeks vacation at Green Harbor, Mass., of which town he is mayor.

HAVEZ WRITING REVUE

SAN FRANCISCO, July 26.—Jean Havez is writing the book of a new revue which Fanchon and Marco will present at the Curran in the near future. The latter two are credited with the lyrics and score.

BOTH SIDES CLAIM GAINS IN FILM STUDIO STRIKE

**The 2,500 Craftsmen Now Out Have Handicapped Business
Badly, Stopping the Release of Many Feet of Film—National
Association Reports Conditions as Improving**

The strike of the craftsmen in the many film studios about New York, which started a week ago, seems to be in a more or less stationary condition, although both sides are claiming to have made considerable gains.

The strike was called a week ago and about 2,500 persons, men and women, left their work in the developing plants at the various studios. Since then the strikers, according to Abe Heller, their president, have been able to prevent the printing of millions of feet of films, which has delayed the releasing of many important new pictures.

The situation from the standpoint of the men who produce pictures, is by no means disturbing. Reports at a special meeting of the National Association in the New York Theatre Building Monday afternoon showed the following conditions regarding the forces at work:

Evans Film, considerable increase in the force; Biograph, 50 per cent of the regular force; Craftsman, situation much better; Republic laboratories, 100 per cent; Fox Film, reopened, 20 per cent of their people at work and the situation

improving all the time; Filmar, will reopen on Wednesday; Universal, a few operators reported in the morning and eighty-seven more after lunch; Kessel laboratories, more than last week; Vitagraph, better; Pathé, at Bound Brook, 100 per cent, and at Jersey City, 80 per cent.

From strike headquarters in the World Tower Building, 110 West Fortieth street, word was given out by President Heller that there was no change in the situation. The Producers' Association took no action whatever Monday on the demands of the union, but seemed satisfied that the strike had been lost. The demands include 35 per cent increase in pay, a 44-hour week, recognition of the union and the union label on every reel sent out.

So far no affiliated associations have been called out. Machine operators, who project the plays, and the cameramen, who take the negatives, are still neutral and have received no instruction to go on strike, but half a dozen laboratories have acceded to these demands. For the most part the producers say they will continue the fight.

WALKED OUT OF "RITZ GIRL"

After being in the "Poor Little Ritz Girl" show only a short time, Gertrude Vanderbilt suddenly quit the show in Atlantic City last week, returned to New York, arranged for her passage to Europe, and last Saturday sailed on the *Celtic*.

Her reason for quitting the show was dissatisfaction with the part assigned her. She told Lew Fields that all the "Fat" lines had been given to Charles Purcell and that her position in the show had become much smaller than she had expected. Fields promised to have the part fixed up for her. Additional lines and a few additional situations were added, but the addenda failed to appease Miss Vanderbilt.

Finally, she told Fields that she would not remain in the show any longer, and to prove her assertion left in Atlantic City a few days before it finished its engagement there. Eleanore Griffith was then assigned to play the part made vacant. She had previously played the part of the "Ritz Girl" in the show.

"Poor Little Ritz Girl" was scheduled to open at the Central Theatre last Monday night. The opening was deferred until the following night, and now the Tuesday opening is off too, the latest announcement being that the show will open "some time this week."

The fact of the matter is, according to members of the company, on Monday of this week the show was hardly in proper shape for a Metropolitan showing.

MRS. MARK ARON ROBBED

Mrs. Mark Aron, wife of the proprietor of the former Palace Cafe, known to all vaudeville actors, was robbed on Saturday of \$30,000 worth of diamonds and \$1,000 in cash.

Mrs. Aron took the diamonds from a safe deposit box on Saturday morning and started downtown on the subway to meet her husband. In the crush at one of the stations she felt a pull at the bag in which the gems were carried and, looking down, found that the handle had been severed and that the thief had disappeared in the crowd.

JANE COWL GETTING \$3 TOP

LOS ANGELES, July 27.—Jane Cowl and company opened here this week at the Mason Opera House in "Smilin' Through," at a \$3.00 top for the entire lower floor, with the dress circle at \$2.50 to \$1.50, which are high prices for attractions at this theatre.

LOOKING FOR HARRY GARDNER

Albert James, M. Whitmark & Sons and Rose and Curtis are looking for Harry Gardner. It all came about this way.

Gardner, according to them, secured a copy of "Good Night Paul" from the Whitmark firm, condensed it into a one-act playlet and sold it to Albert James, after getting James to copyright the play jointly with him. Rose and Curtis put the piece into rehearsal, with a cast of twenty, and, after four weeks rehearsal, were all ready to open, when it was found that Gardner, with manuscript, scenery and some \$1,600, could not be located. They are still looking for him.

HELD FOR TAKING SILK

Sidney Ayres, an actor whose wife is Olga Zieeva, one of the principals in the coming "Greenwich Village Follies," was arrested Monday morning by Detective Max Leef, of the West Thirtieth street police station, on complaint of a department store detective who charged him with taking three remnants of silk and several pieces of piano wire, all worth \$26. His wife gave bail for his appearance in court. He could give no reason for taking the merchandise except that he had been sick all that day.

VAUDEVILLIANS BUYING STOCK

Quite a number of vaudevillians have bought stock in "The Breakers" hotel, the latest acquisition of the Frank Joyce Hotels, Inc., at Miami Beach, Florida.

Among others are included Dick Rath, Frank Thornton, Val and Ernie Stanton, Felix Bernard, George Price, Clarence Senna, Hazel Mann, Alice Joyce, J. B. Reagan, Frank Joyce and Clifford Stone.

"KISSING TIME" OPENS AUG. 5

"Kissing Time," following its premier at Stamford on August 5, will move to the Shubert, Boston, where it will open on August 9. The piece is in two acts and five scenes by George V. Hobart, Philander Johnson and Ivan Caryl, William Norris, Frank Doane, Edith Taliaferro, Dorothy Maynard and Paul Frewley are in the cast.

ELTINGE GETS "LADIES NIGHT"

"Ladies' Night," a farce by Avery Hopwood and Charlton Andrews, will reopen the Eltinge Theatre on August 11. In the cast are John Cumberland, Allyn King, Charles Ruggles, Evelyn Gosnell, Claiborne Foster and Eleanor Dawn.

"AMERICANS IN FRANCE" OPENS

STAMFORD, Conn., July 24.—The new play, "The Americans in France," produced by Leo Detrichstein and Lee Shubert, opened here last night and looks like a good piece of theatrical property.

In this new piece Eugene Brieux brings out with the skill of a master of his art, the essential differences between people of the two countries that might easily be obstacles to the friendship earnestly desired by both. For friendship between nations, as between individuals, can exist only when each is able to see things from the other's point of view.

America and France have a deep affection for each other. It began nearly 150 years ago, when France aided the struggling colonies to achieve independence. It was given expression in recent years by the eagerness with which America sprang to arms in aid of the sister republic—and would as cheerfully have done it sooner had the Government been more prompt to act.

To illustrate the contrasts between the people of the two countries, Brieux selects as characters in his new play, members of a French family proud of its lineage, fond of its traditions, looking with apprehension upon progressive changes and horror at disturbance of social usages; an American army officer, who, the war ended, perceives an opportunity to improve an impoverished section of country by irrigation, utilization of water-power and electricity, and application to industry of an American system of efficiency that brings about a vast increase in production; an American girl (daughter of a millionaire), who had served in a Chicago settlement-house and in the Red Cross in France, where she won the affection of a young man in the medical service of the French army; a notary who has profound respect for ancient and involved forms in legal instruments; a farmer and several of the peasantry.

By means of these types, contrasts are emphasized with singular cleverness and in the development of the play, the author brings out with delicate skill the argument that people can be weaned from customs to which they have tenaciously clung, and that the ties of friendship that exist between the great republics can be made more strong and secure through the mutual understanding possible only as the result of close contact and intimate association.

It was shown, too, that the American army, which went to France and fought with the French against a common foe, returned to America without getting well acquainted with the French.

One of the finest things in the play is an exhibition of the affection of a sister for her younger brother, for whom she sacrificed her slender fortune that he might be educated, for whom she filled her mother's place, and was content to look forward to lifelong spinsterhood because she had no dowry to offer a prospective husband. When she and her father had selected a wife for him, both were shocked to hear of his attachment for an American nurse, and that it had been formed in a distinctly American way, without consultation with the older people. The disturbance of the old estate, to which the French owner was induced to consent, and its subsequent development, brings pangs of pain to the family and is interrupted by a revolt of workmen, who, although receiving twice as much pay as they could earn before, found it impossible to adapt themselves to American methods. But the Americans win in the end. Prejudices, traditions, social usages and all the other barriers are overcome by the indomitable spirit of the New World. The last act finds the American captain asking the hand of Henriette, whose brother is about to wed the Chicago girl.

Blanche Yurka, who has the leading role in the play, won the admiration of the audience from the start. Edith Lyle, as Nellie Brown, was a typical girl of the Middle West. Capt. Smith, as played by Wayne Areay, is a good specimen of the American soldier, with lots of intelligence and not much of what is called polish. Alfred Shirley, as Henri Charmet, had a true conception of his part.

COHAN OPENS NEW PLAY

ATLANTIC CITY, July 26.—Typically of the kind of character we have long identified with the older spirit of Mr. Cohan, there was revealed at the Apollo last evening "The Meanest Man in the World." In plot, development, character, phraseology and finale, the play was of the same substance as many we have seen before to which Mr. Cohan has placed his pen.

It is not possible to speak of the first night of a Cohan play without expecting changes and, in this case, a shortening of several lengthy episodes. But, in the round substance, Mr. Cohan has one of those gladsome, moralizing, happy-ending programs in which the hero arises from nothing to everything, and wherein the people who have so much in the first act pay the bill for his future.

According to the program, the play has grown from Everett Rusky's vaudeville sketch of the same title. The story finds Richard Clark, a poor lawyer, who receives a commission to collect a bill in a Pennsylvania village. He finds the debtor to be a young lady minus cash. He borrows the funds to make good his ability to collect and throws the village miser and his own original client into the discard by upsetting all their plans to purchase a local property that has "perhaps" a field of oil underneath. In the end, Clark has a goodly amount of money for his new client and her hand in marriage.

Much of the acting is of the exaggerated type for which the still more exaggerated possibilities of the plot allow. The result made an immediate appeal to the audience.

In the cast are Donald Meek, Virginia Mann, Allan Dinehart, Frank Otto, Peyton Gibbs, Arthur Ashe, Louise Dyer, Frederick Karr, Robert Hyman, Edward O'Connor, Spencer Charters, Francis Morey and Sallie Bergman.

"FROLIC" OPENS AUGUST 16

Flo Ziegfeld's newest edition of the "Midnight Frolic" atop the New Amsterdam Theatre is being written and composed by Ballard McDonald and Harry Carroll, respectively. The new show, which Edward Royce is staging, went into rehearsal this week and is scheduled to open August 16 with the following principals in the cast:

Eddie Cantor, Ruth Budd, Oscar Shaw, Bill and Gordon Dooley, Leightner Sisters and Alexander, Anna Wheaton, Le Gana, Edyth Baker, Herbert Hoey and Jack Hanley.

GOT \$55,000 IN FOUR WEEKS

SAN FRANCISCO, July 24.—Anderson's Frivolities has closed its four week engagement at the Casino, playing to about \$55,000 with a \$1.50 top for orchestra and \$2.00 for boxes. Owing to the increased attendance the last two weeks, the show will make a two week tour, playing one night stands, and will return and play at the Columbia Theatre at an advanced admission. The schedule for the Columbia engagement will be \$2.00 for orchestra seats and \$2.50 for boxes.

"LETTY" BREAKING RECORDS

SAN FRANCISCO, July 23.—The first week's receipts of "Linger Longer Letty," here reached the sum of \$23,342 and the second week showed \$22,800. With two more weeks to run and an unusual big advance sale, it is almost certain the gross for the four weeks' engagement will easily reach \$80,000.

The previous records were held by "Canyon Cottage," with Trixie Friganza, Leo Carrillo in "Lombardi Ltd." and William Courtney in "Civilian Clothes."

LINICK ENTERTAINS AIDS

CHICAGO, Ill., July 24.—Adolph Linick entertained his personal managers last week at his Summer home in Flossmoor, Ill. They played golf, ate chicken dinners, and closed with an old fashioned pinochle game. Among those who participated were Norman Fields, Ralph T. Kettering, Emil Mayer, John G. Burch, George Moore, Louis Jones, Sigmund Fallers, James C. Matthews, Thomas Burchill and Harry Earle.

COAST AMUSEMENT MEN TRYING TO FORM ASS'N

Film, Vaudeville, Legitimate, Parks, Concert and All Other Branches of Show Business Seeking to Weld Themselves Together for Mutual Benefit.

SAN FRANCISCO, July 23.—The first steps toward the formation of a big theatrical and amusement men's association taking in all branches of the show business, legitimate, pictures, vaudeville, parks, concerts and all other divisions, is being fostered here and, it is said, will soon be in shape where full details can be made public. Several meetings have been held and, at the next one, officers are to be elected and a constitution and by-laws drawn up.

The need of such an association has been long felt within this state, where there is no organization of the sort to act in behalf of the general good of amuse-

ments when any unusual situation arises. The idea of doing so has been talked about a great deal, but nothing has ever been done toward making it a reality.

Now, however, the coming of the picture studios in such large numbers, the increasing number of vaudeville houses and the tremendous business that all classes of theatres have been doing, only accentuate the need for such an association to properly deal with questions that affect the entire show industry. A real effort is to be made this time to put the thing over. The idea is to issue a chapter to each city of any importance.

DE COURVILLE SETTLED

That the Dooleys, Gordon and Bill, who returned from London last week, received a settlement from Albert De Courville, was the statement made last week by Gordon Dooley. The money was paid to the Dooleys following the sudden termination of their eight-week contract to appear in the London Hippodrome show. They appeared in the show but 2½ weeks.

The Dooleys' cause of complaint was Stanley Lepino, the British comedian who was appearing in the Hippodrome show with them and who, the Dooleys claim, preceded them in the show with an essentially similar sort of act. He appeared in several scenes in the show, the Dooleys claiming they were not given a chance to show their act until almost the end of the performance. By that time, they claim that Lepino's act had been done so often that their own act made little if any impression on the audience.

So they asked De Courville to change their spot in the show and they claim he promised to do so, but that, finally, he informed them that the show was so arranged that a change of spot for them would be impossible.

Instead, however, De Courville allowed them to quit after 2½ weeks, paying them a lump sum for the unfulfilled portion of the eight weeks' guarantee that had brought the American comedians to London, where they opened May 20.

ALICE MAISON ASKS DIVORCE

CHICAGO, Ill., July 24.—Mrs. Alice Maison Koerber, known professionally as Alice Maison, and formerly one of the leading women with Mack Sennett's Bathing Beauties, is busily engaged with legal matters again. Following close on her recent suit against the Marigold Gardens for \$50,000 damages, in which she charged the management with breaking its contract with her, Miss Marion, or Mrs. Koerber, has brought suit for divorce through Leon A. Bereznak.

Mrs. Koerber charges that her husband, Elmer C., known on the stage as Elmer C. Floyd, has been indiscreet on numerous occasions with one Mary Jane, very prominent in cabaret circles in this city and "divers other women." The couple were married in New York in December, 1919, and separated several days ago.

LOEW A. & H. BUY ANOTHER

SAN FRANCISCO, July 24.—Ackerman and Harris, western representatives for Loew's, Inc., have announced the purchase of the Marcy Theatre, at Yakima, Wash. The price quoted is \$450,000. The house will be reopened under the Loew banner August 15.

WILL KING OPENING AUG. 8

SAN FRANCISCO, July 23.—The Will King Musical Comedy Company will open at the Casino, week of August 8. During his engagement, the admission prices will be advanced from the usual 50 cents to 75 cents top.

KANSAS EXPECTS BIG SEASON

TOPEKA, July 22.—Theatres in Kansas and adjoining states anyway, and most likely theatres throughout the rest of the country, will have a banner season if the reported estimates of this year's wheat crop materialize. One hundred and forty-seven million bushels, the figure now given by J. C. Mohler, secretary of the State Board of Agriculture, will exceed all previous estimates and will make the second largest crop in the history of the state. The yield may go higher, as, two months ago, the guesses were that it would not exceed 100 million.

King Wheat has always been a criterion of prosperity. When he rolls into the hoppers of the threshers and bulges the bins and elevators in a golden stream, the coffers of the populace are well filled and they seek amusement with greater assiduity.

ARRESTED IN TAX CASE

CHICAGO, Ill., July 24.—H. E. Kremer, president, A. G. Spencer, vice-president, and Harry M. Smith, secretary treasurer and manager of the Playhouse, on Michigan avenue, were arrested late this week on a Federal warrant charging them with embezzlement of the government's war tax.

A warrant has also been issued for Seymour Marks, former treasurer of the Playhouse. He is now leading the government agents a lively chase. The men are charged with wilful failure to pay the government tax and to properly account for the money due the government.

COASTER HURTS SIX

LANCASTER, Pa., July 24.—Six persons were injured this evening at Rocky Springs Park, when a car on a Jack Rabbit coaster jumped the track and threw the occupants against a stone wall.



VINCENT COLEMAN

A youth who with Marion Coakley and Walter Lewis sprung into favor in Atlantic City last week in Edgar MacGregor's "Self Defense" by Myron Fagan. Mr. Coleman is still in his teens and has only appeared on the stage in "A Regular Fellow" with Ernest Glendinning, "Port O' Happiness" with Grace Carlyle and "Beau Brummell" with Arnold Daly and Katherine Kaelred. He has just placed his name to a five year exclusive contract with CHAMBERLAIN BROWN.

BOSTONIANS GOING ON TOUR

SAN FRANCISCO, July 24.—The New Bostonians will close their six weeks engagement at the Columbia Theatre, July 31, and will make a road tour, including in their repertoire "The Chocolate Soldier," "The Firefly," "Bohemian Girl," "The Serenade" and "Naughty Marietta."

The roster on the tour comprises: Mabel Riegelman, Eva Olivotti, Lavania Winn, Marie Hogan, Leslie Leigh, Dorothy Elton, Jefferson De Angelis, J. Humbird Duffey, Edward Quinn, Detmar Poppin, Sam Burton, Frank Ridsdale and a male and female chorus of twenty. Orchestra under the direction of Max Bendix.

After playing several of the principal California cities the company will proceed to Portland and play the Northwest and are already booked as far as Winnipeg, from whence they will continue eastward. John J. MacArthur is the impresario and Willis M. Goodhue managing director.

BRONSON & BALDWIN PLAN SHOW

SAN FRANCISCO, July 26.—Percy Bronson and Winnie Baldwin, now playing the Orpheum Circuit, are arranging to have a big road show next season. The plot will be wrapped in a musical comedy atmosphere and be presented by a musical comedy personnel. Every member in the cast is to have an explicit part and will speak lines.

Jack Lait, who provided their present vaudeville skit, "Visions of 1920," is writing the book. Lait will establish himself in San Francisco and will remain here until the production is ready for presentation. The rehearsals and premier will be held here.

The originality of the production is even to extend to the scenery. Cycloramas only are to be used and these will impart the atmosphere required for the setting, which is to be decidedly futuristic in character.

LIGHTS BALL TEAM WINS

The Lights Club ball team defeated the Freeport Club last Sunday by the score of 6 to 3 in a game well played by both sides. The Freeport team lost because of its inability to hit Randall at opportune times when they had men on bases and hits meant runs. The line-ups and score by innings follow:

Lights	Freeport
Puck, ss.	Aston, ss.
Porteous, 1b.	E. Jenkins, p.
Rhodes, c.	Smith, 1b.
Randall, p.	A. Jenkins, lf.
Hamilton, 3b.	Harris, cf.
Norwood, cf.	Firth, 2b.
Cummings, lf.	Willis, c.
Brightson, rf.	Conalizo, 3b.
Thompson, 2b.	De Don, r.
	R.
Lights	0 0 0 1 1 2 0 2 x-6
Freeport	0 0 0 0 0 1 0 1 1 -3
Umpire—McClellan.	

MEDICINE SHOW OPENS

That the day of the old medicine show is not a thing of the past, is evidenced by the fact that in Newark, at the corner of Avon Street and Ninth Avenue, is situated for the summer one of these companies, which gives vaudeville acts and afterpieces, selling between the various turns, medicine made from "roots, barks and herbs that will cure all your aches and pains."

"Cornfield" Billy Williams, who will do an act in vaudeville next season, with Harry Ford at the piano, is one of the turns, and Hall and Lorraine also assist in entertaining the crowd, while "the doctor" is resting between speeches and sales.

WOULD DIVORCE EX-CONVICT

CHICAGO, Ill., July 24.—Rose Martine, an actress, who married a parolee convict in order to give him a chance, has filed suit for divorce. Miss Martine told the court that she married the convict in name only and that she never lived with him. She claimed she did it to give him a chance and when she refused to live with him he beat her.

MARION SETS FAIR DATES

CHICAGO, Ill., July 24.—Marion, Ill., is holding its annual fair on September 14 to 17. The amusement committee is spending \$5,000 on feature outdoor circus and vaudeville acts. It will also offer two days of racing, on which purses of \$5,000 are being put up as prize money.

VAUDEVILLE

BECK GETTING READY TO OPEN NEW HOUSES

RE-ARRANGING HIS MANAGERS

Martin Beck last week began a re-arrangement of managers on the Orpheum Circuit, prior to the opening of the new chain of theatres now building and to be known as The Junior Orpheum Circuit. When these theatres are opened, a large staff of experienced house managers, assistants and treasurers will be needed in order to conduct the theatres properly. Therefore, a readjustment of managers which will place old, experienced, reliable men in every town where there is an Orpheum and Junior Orpheum theatre, was necessary.

These older managers will not, however, be placed in the new houses, but, in the old ones, and will have the care of both old and new houses, with capable assistants in each. Then, when these assistants have been thoroughly trained, they will be given charge of one of the new houses. In this manner, a trained staff of managers will be built up.

Already some of these changes have been made, among them the following: Ben Piazza, manager of the Orpheum, Indianapolis, is to assume charge of the new Orpheum, New Orleans, on Labor Day. E. C. Burrowes will go from St. Paul to Indianapolis and Howard McCoy, who is managing a stock company in St. Paul, has been slated to take charge of an Orpheum house. Arthur B. White, who formerly managed the Palace, New Orleans, will take over the St. Paul Orpheum. Ed. E. Sullivan is to remain in charge of the St. Louis Orpheum.

TRYING TO GET OVER

CHICAGO, Ill., July 24.—Gertrude Dolan, a dancer, left for New York late this week, leaving behind her a stream of publicity about running away from a Persian Prince. She stated to newspapermen that she had broken her engagement to Victor Vickers, a Persian Prince, and that he has hounded her ever since. She gave this reason for leaving Chicago and re-entering vaudeville.

NADEL MAKES COMPLAINT

E. K. Nadel has filed a protest with the U. V. A. against Taylor and Howard being permitted to continue the use of the business of a lady slapping a policeman in the face, and the attendant line "call your shots."

The line in question is used by J. Norcross in Nadel's act, "Love in the Suburbs," and belongs, according to Nadel, to him.

START NEW VAUDEVILLE HOUSE

CHICAGO, Ill., July 24.—Ground is being cleared at Freeport, Ill., for the erection in that city of a vaudeville theatre to cost \$300,000. It will have a policy of vaudeville and stock and is being financed by a local stock company. The house will be rushed through and a special effort will be made to have it completed late in the fall.

CLAIM A TITLE

Courtenay and Irwin have made a complaint to the N. V. A. against Housh and La Velle, claiming that the latter are using the title, "It Happened in Arizona," to which Courtenay and Irwin hold a copyright dated August, 1917.

NEWPORT & STIRK HERE

Newport and Stirk arrived here from England July 23 on the Prinz Wilhelm, but are booked for a tour of the English halls for 1921 and will return to play the dates.

NEW ACTS

Marcella Shields and Charles Barton are rehearsing a new dance act produced by Chandos Sweet.

The Dan Kussel act, composed of Joseph Greenwald, Patricia Van Dyke and James Butler, opened Monday at the Avenue B.

The Garnee Sisters, in a new sister act, open for Loew on August 2.

Tommy Dooley is to appear in a new single act written by Tommy Gray.

Rock and Usel have a new singing and dancing act with full stage setting that they expect to introduce to New York in the near future.

MIKE SCANNEL GOING AWAY

Mike Scannell, back stage doorman at the Colonial Theatre, is leaving next Monday for a month's vacation at Mount Clemons, Michigan.

Some time ago, Mlle. Dazie, then playing the Colonial, gave Mike a tip on a horse named after her, telling him to play it whenever it ran. The tip has resulted in Mike winning several bets. This money has been saved until it has reached a considerable amount and when he hits Mt. Clemons he's going to blow it all. Then he's going to return to the Colonial and go to work again.

BEATTIE CHILDREN FOUND

Bobbie and Flora Beattie, juvenile dancers, whose disappearance last week created a nation-wide interest, were later found at the home of their mother, in Newark, N. J., the latter part of the week, by the police of Leonia, N. J., where they were traced from New York, and thence to Newark. John Pollack, mayor of Leonia, was instrumental in finding the children.

MAX RICHARDS TO MARRY

CHICAGO, Ill., July 24.—Max Richards, of the Western Vaudeville Managers' Association, and Miss Elsie Hirsch are to be married this month. The ceremony will be attended by all of the prominent theatrical booking agents in the city. Richards was formerly private secretary to Mort H. Singer and is now acting in the same capacity for John Nash.

QUIGLEY BOOKING REVERE HOUSE

BOSTON, Mass., July 26.—The John Quigley agency, of this city, is now booking the Strand Theatre, Revere Beach, and is playing six acts on week days and five on Sundays, with two shows a day. Quigley has signed Lieutenant Hitchcock and Daredevil Murphy to play his various Summer beach houses along the New England coast.

CLAIM GYMNASTIC TRICK

Max Cummins has filed a claim with the N. V. A. that Paul Fanton, of Paul and Paulette, has infringed on a gymnastic trick belonging to him.

The piece of business in question is "the lowering of rigging and apparatus in 'One' by the flyman, on cue, and the man is lifted in the air for a series of one arm vehicles."

BEGIN WAR ON TICKET "SPECS."

SAN FRANCISCO, Cal., July 24.—As a result of orders from Martin Beck, Charles E. Bray has begun an active campaign against ticket speculators, the first move being the curtailing of tickets from 50 to 30 for each show and a public announcement that, contrary to broker's reports, tickets are always obtainable at the box office.

CLAIM PAT ROONEY GAG

Hendricks and Stone have complained to the U. V. A. that Pat Rooney is using the line "mix me a bird cocktail," in "Rings of Smoke," and say the line belongs to them.

ACTS MUST CUT PROHIBITION JOKES

REFORM SOCIETIES COMPLAIN

Instructions were issued last week to all acts that prohibition, as a matter of ridicule from the stage, and as a laugh getter, must be eliminated, along with remarks regarding the coming presidential election and the candidates. Acts have also been warned not to mention the names of locally prominent commercial firms for exploitation and to refrain from aspersions on nearby localities.

These latter instructions, pertaining to advertising and local references, have been a matter of yearly re-occurrence, but the prohibition order is the result of continued complaint from various reform organizations, principally the Anti-Saloon league and the W. C. T. U. Also, house managers have complained about the increasing number of acts using reference to prohibition as a laugh getting means and that audiences have complained, in many cases, of the material employed.

An unusually large number of acts will be affected if this order is rigidly enforced, and among them will be Walter Brower, Eva Taylor, Billy Van and James Corbett, Leon Erroll, Charles Reilly, Charles Irwin, Mijares, Alan Brooks, the Levolos, Rose Claire, Billy Glason, Lew Wilson, Al. B. White, Mason and Keeler, Jimmy Lucas, James J. Morton, Rooney and Bent, Vokes and Don and innumerable others.

MARRIED IN CABARET

CHICAGO, Ill., July 24.—Mlle. Marion and Martinez Randall were publicly united in marriage on Wednesday night last at the Green Mill Garden. The event was widely advertised and the cabaret was jammed to capacity from 7 p. m. until 7 a. m. the next morning. Prominent vaudevillians, playing Chicago during the week, were the honored guests. The wedding was a syncopated one with Paul Biese and his orchestra jazzing the Wedding March.

"MAKING MOVIES" BOOKED AGAIN

"Making Movie Stars," which appeared here about a year ago, is being repeated and is being headlined this week at Moss' Regent Theatre. Local aspirants for movie honors will be given a chance, and the picture, completed, shown at the theatre the next week.

SILVERS AND BERGER SPLIT

Silvers and Berger, a blackface act, featured at the American last week, split on Sunday night after finishing the date there and each will do a new double blackface act, both of which will be managed by Mark Levy.

AUTHOR FORMS ACT

Philip J. Lewis, vaudeville author, has formed a partnership with Mildred Fielding, at present appearing in films. Lewis and Fielding will be assisted by Harry Chevalier in a skit written by Lewis.

HOUSE NOT READY

The opening of the new Pantages theatre, Los Angeles, scheduled for last Monday, had to be postponed due to a delay in building operations. No date has been set, as yet, for an assured opening.

DONOVAN & LEE BOOKED SOLID

Donovan and Lee are resting at Sherman Lake, N. Y. They are booked solid from Sept. 5, 1920, to July 10, 1921 on the Keith and Orpheum Circuits.

GRANVILLE PRODUCING TWO ACTS

Taylor Granville has in rehearsal a \$10,000 production to be presented on the Keith time, opening August 2, under the management of William Lykens.

The act, which will be billed as "Taylor Granville's Racing Classic, the Paddock," employs the services of twenty-five people and four horses. The horses have been trained and furnished by Doc. Potter who trains horses for the Hippodrome.

The big scene in this act, described as a sensational playlet, will be a horse race, with different effects from any previously employed. The horses start to run towards the audience, gradually turn and, at the finish of the race, are seen coming under the wire. The Ziegler, Belmont, Keene and Whitney colors will be shown in the race, which is won by a "ringer."

The principals in the act include Dorothy Hayes, as ingenue, Earl Craddock, playing "Tex Smith," a heavy, Edward Wade, as "Castleton" a horse owner, Frank Readick, Jr., a jockey, Frank J. Frayne, a crooked jockey, Chas. King, a southern negro and Jefferson Hall as a trainer. Hall will be road manager of the company, having acted in that capacity for Granville in other productions.

Granville will not appear personally in the production, but will produce a playlet of the underworld entitled "The Panama Kid," a product of his own pen in which he will assume the leading role. It is to be a pretentious offering, with considerable scenery and effects and is to be cast and rehearsed as soon as the present act, now well under way, is set.

BILLING LIKE A CIRCUS

LOS ANGELES, Cal., July 23.—Charles Bray, in charge of the Coast Orpheum theatres, is posting advance notices and billing on Singers' Midgets six weeks in advance of the act. All available billboards have been posted and special publicity stunts are being put over in order to increase the business during "Midget Week."

BOOKING FIRM SPLITS

The booking firm of Rocco and Riley has dissolved partnership and discontinued occupancy of their office in the Gayety Theatre building. Miss Rocco will shortly take a trip to Toledo and Chicago, and Jerry Riley is looking around for another office.

LESLIE GOING INTO SHOW

Fred Leslie, of the Behrens, Ryan Sisters and Leslie, is to leave the act in August and go into a Broadway production. This will be the second change in the act, the Ward Sisters having been replaced by the Ryan girls.

ST. PAUL ORPHEUM CLOSES

ST. PAUL, Minn., July 26.—The Orpheum Theatre here closed its Summer season on Saturday the 24th with a gala bill. The house is to be redecorated and renovated prior to the regular season opening in September.

LEDERER AIDING HEALTH DEPT.

CHICAGO, Ill., July 24.—Sam Lederer, Orpheum press agent here, has been appointed a special deputy to aid Health Commissioner Robertson in a war on rodents. Lederer is popularizing the campaign to wipe out rats and pests here.

OTTAWA HOUSE CLOSING

OTTAWA, Can., July 23.—The Dominion Theatre, this city, the local Keith house, is to close on August 2, and will be repainted and decorated prior to the Fall opening in September.

LIGHTS TO DINE ALBEE

The Lights Club will give a dinner to E. F. Albee and John J. Murdock at their clubhouse in Freeport on August 8.

VAUDEVILLE

PALACE

Davis and Pelle, originally placed to close the show, opened the bill instead, taking the place of the Chandon Trio, which could not appear due to the failure of their baggage to arrive. The substitutes did some remarkable lifts and hand-to-hand feats in true showmanship style, registering a solid hit.

Emerson and Baldwin have a clever travesty and juggling act, full of pep and never wasting a minute. The opening song, or the few lines of it that were used, with the attendant remark, "that's all, don't worry," was very funny. The burlesque magic and levitation was good and the juggling of clubs, with the feat of kicking the clubs, novel. The act was a hit in the number two spot.

Paul Decker and company, in a comedy sketch, drew a number of laughs. But the act did not seem smooth when reviewed. Whether this was due to nervousness, or because the actors were not exactly sure of the lines, was hard to determine.

Frank W. Taylor, as a speculator, stood out well and Paul Decker played the comedy scenes in an acceptable light-comedy manner, and the more dramatic speeches, especially in the long speech just before the finale, appeared to advantage.

Helen Valley looked the part of the stenographer, and, at times, seemed in the atmosphere of the part. But most of her speeches were delivered in metallic monotones. The finish of the act is dramatically and technically weak. It does not build up sufficiently and lacks an adequate climax.

Eddie Foyer was a decided hit, gathering a stack of laughs with his imitation of the way a waiter in a cheap restaurant repeats various orders. After Eddie had Dan McGrudd all over the place, he asked for the audience to name any standard poem. Several were named, but the applause seemed most insistent for Kipling's "Boots," which Foyer did better than the McGrudd.

A few changes were made in the Rooney act this week. Pat leads the band in a comedy manner and was funny with his antics and dancing and a riot of applause followed his efforts and the good playing of the jazz band.

Marie Kavenaugh and J. Paul Everett put on a new dance, a sort of an interpretive affair which, although very classy and having wonderful Hindoo costumes, was very weak and failed to get enough applause to justify its continuance.

Dolly Kay sang a number of published numbers, mostly rags, and got over strong, taking three bows and an encore. Her voice is contralto and has considerable force, which, coupled with her incisive enunciation, helps a lot. She has a style of syncopation that is reminiscent of the Chicago cabarets.

Jane and Katherine Lee were their usual applause hit. They took a number of bows and received bouquets of flowers over the footlights. In taking her next bow, Jane very graciously and gracefully handed Fred Daab a flower. We reiterate that the equal of these children for their age, and in their line, is not to be seen on the stage today, causing, as they do, the audience to laugh one moment and cry the next. Jane is a natural comedienne, with considerable inherent emotional ability, and Katherine equally as good as a "straight."

Julius Tannen had everything his own way. He hands out laughs as quickly, easily and cleverly, as any humorist in or out of vaudeville. His intellectual force and fluent vocabulary are a material asset. He announced Davis and Pelle as doing a new act, assisted by Pat Rooney, in lieu of the Chandon Trio.

The only new point noticeable in the few minutes taken up was some clowning by Rooney which was good for laughs. But the acrobatic team had a very hard task to fill. At that, they held them in fairly well and better than some other acts seen at this house.

H. W. M.

SHOW REVIEWS

(Continued on Pages 10 and 11)

RIVERSIDE

The Jennier Brothers opened the show with some well executed feats upon the trapeze. The boys went through their routine with much speed and started the show off in fine shape.

The Quixey Four, a male quartette, evidently with considerable cabaret experience, suggested on their appearance an act similar to some of the old singing fours which years ago pleased vaudeville audiences immensely. Any possible resemblance to the old singing acts was dispelled immediately when they started their first selection. Their voices are but mediocre and their singing style poor. They worked hard, however, and their last number, an instrumental medley played with three banjos and piano, got them considerable applause.

Eva Taylor and company presented "Virginia Rye," a comedy sketch with the eighteenth amendment and the motion picture industry for its plot. A motion picture producer is about to be dispossessed for non-payment of his office rent. His partner, Miss Taylor, has in her desk a bottle of rye whiskey. She plans to sell it for the rent, but it is stolen by a travelling salesman. A little later as scene for the coming picture is being taken on one of the town's main streets in full view of a policeman, the whisky thief appears. Miss Taylor recognizes him. With the pistol she is using in the picture she holds him up, takes away his valise and belongings, the policeman in the meantime thinking that it is all a part of the picture. There is considerable comedy in the sketch, but it needs speeding up to sustain interest. The dull moments are frequent and the bright spots are not brilliant enough to dispel them.

Margaret Young scored the hit of the first part with a half dozen published songs, including her old "By Jingo" hit, and a new one called "My Little Bimbo," which has all the earmarks of a novelty hit.

La Bernicia, the ballerina, has a well put on, expensively mounted offering in which her dancing is the feature. An old couple looking through a trunk in the attic discover the costumes of the woman who in her youth had been a famous dancer. As each of the old time costumes are found, the scene changes and La Bernicia with a harp and violin accompaniment dances the old figures again. La Bernicia is an excellent dancer, so good in fact that she could dispense with the old couple entirely, who, while they make the act interesting, slow up the dancing portion perceptibly.

A. Robbins followed "Topics of the Day" in the second half of the bill and scored strongly with his clever musical instrument imitations. Robbins has made a number of changes in his act since last seen at this house and has improved it greatly.

Stella Mayhew, with Billy Taylor at the piano, is showing the best act she has for years been identified with. She has a song repertoire that is excellent and a line of patter that carries a laugh in almost every line. Taylor, for some reason, has improved wonderfully since he returned to vaudeville. His voice is immeasurably better and in an Irish number called "The Song My Old Mother Sang to Me" scored a hit all by himself. A cracking good duet called "When You're Alone" has a melodic melody and a lyric that is both clean and clever. Among Miss Mayhew's songs, the "Develin' Tune" stood out strongly and she put it over with all the vocal swing and snap which has for so long characterized her singing.

The Mayhew, Taylor pair, identified with vaudeville for so many years, are showing the best offering of their career.

Billy Glason, with some new songs and a score or more of clever comedy sayings, held down the next to closing position in fine style. One of the applause hits of the second half was scored by him.

Collins and Hart, the comedy acrobats, closed the show.

W. V.

ORPHEUM

Les Genis, a three woman act doing some acrobatic work and too much posing, opened. They did not go over very well. The act should be restaged to allow for more stunts and less stalling.

Lew Wilson sings, dances, plays musical instruments, tells stories and whistles. Also, he gives imitations, which completes quite a barrel full of ability. He will soon be a feature act if we mistake not, for he has the ability that is classed as belonging to "old timers." He was a sensation in number two.

Alfred Latell and Elsie Vokes in their delightful playlet, "Pungo," held the third position. They did very nicely, too, and Latell had to come back for extra bows. His dog delineation is very funny and handed the patrons many hearty laughs. Miss Vokes is doing more than she did when last the writer saw the act and doing it well. The act is nicely set and presented.

Bobbe and Nelson stopped the show with their time-worn vehicle, "His Girl." These boys have hardly changed their act in four years, and yet, they were a howling success and stopped the show clean, grabbing no stolen bows or anything like that. They were forced to come back and make a curtain speech. Such a showing is, in reality, a revelation at the Orpheum. The singing of the little fellow was the big hit of the turn.

Mason and Keeler have been presenting their act for quite some time and yet they were just as refreshingly pleasing this time as ever. Some vehicles, the older they get, the more you like them. Mason was at his best and Miss Keeler looked wonderful from front. The story of the act concerns three aphasia victims who are strangely cast together. One is a priest, who, in his malady, becomes a burglar. The other two are a souse and a girl, who believe they are married and finally find out they are not, only to get married anyhow.

Following intermission came, as usual, the "Topics of the Day," which evidently did not appeal to the audience, for they attempted to "raze" it off.

George McFarlane, genial and with a hearty voice, followed the pictured humor and, with his personality, added to his pleasing voice and choice selection of numbers, did the second show stopping bit on the bill. He walked off, after finishing his regular routine, and was on his way to his room, apparently, for it took him a long time to respond to the continued applause. In response to this recall, he recited the French-Canadian classic, "The Wreck on Lake St. Pierre," which, however, the audience did not fully appreciate.

McClellan and Carson, with their skating oddity, followed and did very well. However, they would have gone even better had the lights gone out at the proper moment during the last trick, for, as it was, the neck spin was performed in full light and the effect was spoiled. Notwithstanding that, they took a few bows and let it go at that.

Jimmy Lucas has evidently displeased the censor, for a lot of his stuff has been cut out. It spoiled his act, for most of the comedy, at which he is a master, is gone.

"An Artistic Treat," a posing act, beautifully and artistically presented, closed the show, and, although it went on after five, held them in very well. The poses are taken from art studies and are very well done. The act was unusually successful.

S. K.

TED DONER HAS TO PLAY

Ted Doner, who was to have gone with his sister, Kitty's act, was forced to give up the idea through the fact that he still has some contracts on the Pantages time to play.

VAUDEVILLE

ALHAMBRA

The Levollers opened the show with their nifty wire offering, in which Pat does several good bits of work. However, we might say in passing that he gets drunk marvelously quick for these prohibition times.

Lexey and O'Conner, in song and dance, occupied the second position and pleased with their offering. They sing three numbers in all, two of them solo by the girl. Their singing is all there, but it is upon their dancing ability that they rely for effect and the result was satisfactory. The costumes employed are well designed, and worn with grace by Miss O'Conner, a really charming miss.

Yvette, assisted by Eddie Cook and Kino Clark, offered a song and music pot-pourri that was a hit. Yvette, with her ruddy colored toplocks, made a pretty picture as she stood in the spotlight delivering her numbers. Cook, who handles the saxophone for her, plays a mean brand of jazz and Kino, the pianist, does his share quite well enough. The act was accorded several bows and two curtain calls.

Harry and Anna Seymour were the fourth act. It is safe to say that, as a comedienne, Miss Seymour is isolated in a category which is meant for her alone, and, from the number of laughs she got, apparently the classification is deserved. Seymour sings and dances with ease, but, when reviewed, the position of his hat was the cause of a lot of merriment that almost broke up the act. Miss Seymour's imitations of Eddie Foy, Clifton Crawford and Grace LaRue were cleverly done and received a goodly quantity of approbation from the audience. She was called upon for a speech after taking innumerable bows.

Sebastian and the Myra Sisters, in a dance offering, for no assignable reason titled "Confetti" closed the first half. This new act has two things that are noticeable. The first is a very beautiful effect employed for a closing number and the second Helaine Myra, a girl who dances, sings, plays the violin and knows how to display her form. Sebastian's vocal number needs attention and several of the steps in the sisters' dance didn't work just right. However, the act went over, although it was no sensation. It is a pretty offering.

Following intermission and the canned humor, the vaudeville was resumed by a singing act in the person of Lillian Herlein.

Miss Herlein is a tall, majestic appearing woman, who offers a series of songs, broken by piano solos and rendered, of course, by a rising young Paderewski. Miss Herlein has switched her numbers a bit, having taken out the "girls" song and substituted a new opening number. She did nicely, but not at all extraordinarily. Her accompanist, Earl Thurstensen displays judgment in the manner of delivery of his solos.

"A Trip to Hitland," a journey by way of piano and music to the land where popular songs are made as fast as you want them, was a riot, nothing more, nothing less. It is composed of ten boys who have been writing songs for some time and who are now selling their own material to the public. The act is, for the most part, a resume of old numbers the members have written and contains a few new songs now being published. They stopped things cold.

But to Burt Gordon and Gene Ford go the applause and comedy honors, as well as the first prize, for on Monday night, although they followed Hitland, they stopped the show again, Gordon being forced to come back and make a speech. This, after 11 too. One or two new bits have been added to the act and it is running as laughably as ever it did.

The Donald Sisters, in a balancing act, closed the show and held the folks seated. They really did it, too. The girls are big and well built and work fast, although their work is interrupted by too much posing. They scored a good sized hit in this position.

S. K.

SHOW REVIEWS

COLONIAL

Claude H. Anderson and Leona Yvel opened the bill this week with a novel roller skating turn. Their offering was well staged and they were well rewarded for their various feats, their best bit being an Apache dance on skates.

Owing to the lateness of Parish and Peru, Bert Fitzgibbon was moved up from the fourth to the second spot. Despite this jump, he went over with a bang and proved he has one of the best second spot turns in the business. The song booster in the act has a very good voice and his singing added to the applause.

The De Wolf Girls, Georgette and Capitola, showed one of the best two girl dancing acts in vaudeville. The pretty setting alone won a hand, while both girls displayed some very fetching and novel costumes. These things, combined with their clever dancing, made them a hit from start to finish. In a prologue, they told of a certain opera singer and his search through different lands for a lady fair. They then gave impressions of the dances he witnessed, ranging from Spain, China and France to Egypt.

Frank Parish and Steven Peru, in the fourth spot, went over to a very good hand. They are versatile, to say the least, being able to sing, dance, juggle, and do various acrobatic feats. They won the most applause through their ability to jump in and out of a huge barrel. Their act is a novel one and a good one.

Billie Shaw and her company closed the first half of the bill and, although they started in slow speed, they finished in high. The applause which greeted the close of the act was due as much as anything else to the dancing of Dave White, who went over big in an eccentric dance in which he portrayed an inebriate. Miss Shaw is also a nimble and graceful dancer, which ability, combined with her personality and costumes, won the audience to her. Edward Holtsworth and Harry Squires were capable assistants.

Following the "Topics of the Day" came Al. Raymond, formerly of the team of Raymond and Caverly. As a laugh manufacturer he was a knockout and had them roaring from start to finish. He discussed politics, bolshevism, women, prohibition, war, peace and about everything else under the sun. Several times his remarks were halted by the outburst of applause.

"The Shoe Shop" is a miniature musical comedy that was well presented and went over well, although not up to the standard of other revues now appearing in the two-a-day. The act did not seem to take so well until near the middle, but from there on it had little trouble. George Leonard and Foley and Latour are featured and are supported by a nimble sextette. The excuse for the piece is the fact that a young chap is in love with a chorus girl and wishes to marry her. His father disapproves, meets her, and, not knowing who she is, buys her a shoe shop, which she eventually turns over to the son. The songs went well, while a great deal of the comedy went over, especially where the young clerk attempts to fit some of the feminine customers.

George Whiting and Sadie Burt came on after eleven o'clock, but, even at this late hour, scored as well as any act on the bill. They scored heavily in a rubie song and also in a number in which Miss Burt appears in bed. They both have the happy faculty of being able to really put a song across, while Miss Burt can be kittenish without overdoing it.

The Fantino Troupe, owing to the late hour, found a great many going out on them, but went through some novel aerial stunts which were appreciated by those who remained. Two girls and two men figure in the act.

J. Mc.

ROYAL

With hazardous feats upon the trapeze and special rigging, Johnson, a contortionist, got over nicely, opening the bill.

Vokes and Don followed with the same act reviewed recently. The parrot seemed more loquacious than usual and Vokes exhibited a dog collar of brilliants announcing same as having been presented to Don by Mary Pickford.

Elliot Bond and Freemont Benton were next and were followed by Moss and Fry who were their usual laughing and singing riot. They were the first act to "get 'em" and certainly "cleaned up."

Mme. Doree's Operologue closed the first half and was a decided applause hit. The soprano was quite flat several times in the Rigoletto quartette and the orchestra was not with the singers more than once, noticeable in the Traviata aria, which undoubtedly is hard to follow, but which, nevertheless, sounds bad when the music is a beat behind.

"Topics of the Day" was followed by Claudia Coleman, who gave impressions of "Feminine Types," using different hats as an aid in the delineation of the various characters. Noticeably good was the female political leader. The others got over, but there was a tendency to exaggeration. Miss Coleman is very stiff in taking bows. She simply enters, stands there and waits. She might, at least, slightly incline her head if nothing more and be a little more condescending and gracious.

Harry Holman and Company presented his "Hard Boiled Hampton" sketch and, from the time Holman entered, until the final curtain, the laughs come fast and furious. The lines are exceedingly well written and the construction, interpretation and timing, more than adequate. The telephone conversations are still the best punches, although there were many other laughs due as much to Holman's easy manner and method of putting them over, as anything else.

Herman Timberg is rather a puzzle. Having reviewed his act several times, we must truthfully say that he is an applause hit at the finish in the houses that we have seen him play, but, analytically, considered, there is little in the act to recommend it outside of one violin solo he plays that is well done, but not great, and the Russian dancing steps at the finish which are the best thing he does. His imitations are not exceptional and some of them are not even good. We were not alone in not being able to make out just who he was supposed to be giving an imitation of when he danced the unannounced imitation as being done by some dancer who thanks you for applause on every step. And we do not know yet, although he pulled the American flag at the finish and said he was taking no chances. And we may add that we have seen quite a few dancers. If it was supposed to be George Cohan, which is a guess on our part on account of the flag, then it was quite unlike anything he ever did, years ago or lately.

Timberg works up the bows at the finish by giving the impression that someone is calling him from the wings just as he is about to take an encore and makes an exit each time.

Horace Goldin and Company closed the show and held them in. The act is the same as when this reviewer caught it before, with the exception of the full new blue-velvet hangings and draperies which set the act off to good advantage. Both the girls looked well in short pants and the English blonde girl was effective in the backless costume of pink.

Goldin still holds the palm as a vaudeville magician.

H. W. M.

POLLACK WITH WATERSON

Lew Pollack has joined the staff of Waterson, Berlin & Snyder.

LIGHTS CLUB SHOW

An interesting program was arranged and given at the Lights Club last week, James C. Morton acting as the "Skipper" Saturday night and, besides announcing the acts, playing in a couple himself.

Martie James, in good voice, sang "Your Eyes Have Told Me So," following which Sam Hearn did his turn and made a hit, especially with his violin. The playing of the selection giving an illustration of two violins, the first and second, playing at the same time, was novel. For an encore, he told a story and played illustrative music on the violin which was clever in its conception and execution.

Announced as Petit and Randall, two local real-estate men, James Hill and Roy Cummings, made their appearance. This act was a scream on appearance alone and, as they travestied an acrobatic act, drew many laughs. They had all the poses and handkerchief business, which they did with a table cloth, using it frequently following their strenuous (?) exertions. "Who'll Take the Place of Mary," was rendered in good voice and sent the boys over strong.

Dooley and Sales then breezed on with Frank Westphal at the piano and were their usual laughing success and applause hit. Dooley forgot one of the gags and had to be prompted by Miss Sales.

In the middle of the next gag and right after the "feed," Dooley turned to Westphal and said, "This is the cue for the chorus of the song." This ad. lib. remark was a bigger laugh than the gag. For an encore, a song was sung with a lyric in "pig-latin" and was well put over by Miss Sales, who looked chic in a dainty gown.

The Two Leightons, Frank Westphal and Eddie Carr, as the "Swift Trick Four," almost stopped the show. Westphal presided at the piano, one of the Leightons strummed on a guitar, the other Leighton sang and Eddie Carr demonstrated that he has forgotten more than some performers know about playing the steel guitar. Carr made an emphatic hit in his rendition of "Ida Dunn" with its gag line "I'd a done most anyone for Ida Dunn." A "Blues" number by the quartette followed and they finished with an old time hit "Colleen Bawn," exceptionally well rendered and riotously acclaimed.

J. C. Morton and Family did their vaudeville act next and certainly "mopped." Jim's dancing was one of the big hits, in fact a riot, and the finish, with the rose at the end of the extension arm, "knocked 'em off the seats," at least one physically. For Eddie Carr fell in the aisle and crawled out for an exit with the family.

"Miss Dash from the Follies," was next and Tommy Martell certainly fooled them for a time. With a clever make-up, he sang one number, then a change was made and Tommy, in tights and a Frenchy costume, on which was appliqued a peacock with the tail feathers extending apart from the costume, received a hand on his appearance alone and a figure that any girl might be proud of. He certainly has "SOME" legs.

George Murphy, with the assistance of the "Swift Trick Four" next made his appearance as a German comedian in a vivid green suit and sang, with the assistance of a pointer and blackboard, a number along the lines of "The House That Jack Built," getting over nicely.

An afterpiece that has been played under a variety of names, "Razor Jim," "Boots," "Tonsorial James," and a score of others was used as a closer. Jim Morton did a "Patsy Bolivar" in Irish, instead of the burnt cork delineation that is usually associated with this skit, and certainly made a hit with Fred Gray if no one else.

Jim Dooley, in one of those Chicago, Clarke street "noisy" shirts, was a scream as a "nance," in which business he was joined by all the others. His "Thingumabob" recitation was appreciated. Mrs. Morton did "Adelina Patti" with a fine "invisible" coloratura, very piano.

The bill was well-balanced and made one of the hits of the season.

VAUDEVILLE

AUDUBON

(Last Half)

Following a rather effectively rendered overture, rewarded with applause by an audience that filled every seat in the theatre, the performance got under way, with Perez and Marguerite opening the show. They offer a juggling act in which many of the old-time standbys figure prominently. Perez manipulates canes, tables, plates, balls and other paraphernalia that have been the means of more than one juggler's livelihood, and gets one or two laughs as well. Marguerite, a stately, wonderfully built woman, lends a pleasing atmosphere to the entire proceedings. They closed very strongly and took an encore, doing the saucer to head, cup to saucer trick.

Arthur Stone, the blind pianist, who occupied number two spot, was a sensation, every little move being applauded. Only the fact that it was difficult for him to make exits and re-entrances, prevented him from tying up the show completely. He sings and plays with an ease and skill that many a man with his eyes would envy. Whether in classical or ragtime, Stone's playing was very good. The audience admired his pluck, liked his work, and showed it.

Mazie King, with the assistance of Pearce and Holcomb, offered a dancing diversion that took the house by storm despite a few bad breaks which worked against the act. It seems that the leader of the orchestra was ill and the one who took his place misinterpreted their music. Yet, notwithstanding that, they put over not only a huge hit, but one of the few real dance surprises of the season. For a detailed review see New Acts.

The Fox News reels were shown here and served as a breathing spell. Luckily it was short and snappy.

Cantwell and Walker resumed the vaudeville performance with their known comedy turn and Cantwell had his audience in fits of laughter throughout. He has a very clever opening song relative to one's feelings when filled with H₂O. The absence of dress and Frenchified manner of Miss Walker made a hit with male and females alike. They were called upon for an encore, to which they responded.

Hughie Clark came next. His assets are a robust, rotund construction of anatomy, a pleasing voice, a bunch of personality, lots of talent and as much nerve. He gets his act over in wonderful style and, after all, that is what counts. He displayed acrobatic and dancing ability that, for one of his proportions, was remarkable. It would not be amiss if he was styled the "Fatty Arbuckle of Vaudeville." He was the hit of the show.

Behrens, Ryan Sisters and Leslie, closed the show with a singing and dancing act that hit the mark right square in the bull's eye. Behrens plays well and gets his comedy at the piano over very nicely. The Ryan Sisters look well and dance gracefully and Leslie's work was up to his usual standard. The combined efforts of all four sent the turn over with quite a big noise.

E. K. Lincoln, in "The Inner Voice," was the feature.

S. K.

PROCTOR'S 23RD ST

(Last Half)

Jesse and Dell with their human-head marionette act, opened the bill and were followed by Harvey and Grace, who got over nicely. Reviewed under New Acts.

Monroe and Willard, who have a laughing-producing act that will be reviewed in detail in New Acts, preceded Dorothy Wahl, who sang a number of songs and played the accompaniment to some on the piano. She also did a piano solo in a "foot-spot," which was fast and noisy. The orchestra was too loud and the melody not at all clear. A recitation followed, illustrative of a school of the future describing in "near" poetry some of the things happening in the year 1920. The rhyming was poor, such words as "stewed" and "good" and others as bad, being used. For a finish Miss Wahl danced, although singing a verse about her portly dimensions precluding the possibility of so doing. Her kicks were fairly graceful, though not very high. The act got over well, Miss Wahl's engaging personality being an asset.

Tommy Allen and Company nearly stopped the show, due to the cleverness of Miss Allen, one of the best eccentric comedians seen in many a day. See New Acts.

The Wilton Sisters were a veritable riot. We have seen these young girls "clean up" at other houses and threaten to hold up the show at the Palace, but Thursday afternoon, at this house, they received enough legitimate spontaneous and insistent applause, to last them for the rest of their lives. After doing four encores, they were forced to bring their mother out for not one, but two bows. The act has been reviewed in detail several times in these columns and it is hard to pick out any one thing as better than the other. But, in passing, we may say that the coloratura tones and singing of one of these girls, taking her youth into consideration, is remarkable. On this solo alone, she received undiminished riotous acclaim.

Battling Nelson closed the show and will be reviewed in New Acts.

The show at this house is above the average, including as it did, an exceptional feature picture, "The Idol Dancer."

H. W. M.

SHOW REVIEWS

CITY

(Last Half)

Kola, a contortionist, opened the proceedings by registering a really good hit for a Summer afternoon and taking several bows at the conclusion of a really remarkable exhibit.

Fehrman and McDonald, the former attired as a semi-German janitor and the latter playing a swell, offered the conventional comedy talking, singing and dancing two-man act. They got a lot of laughs and missed a few. Fehrman works hard, but a lot of his stuff went wide of the mark. They did very well, however.

Pert, Kelton and Lucy, in a musical and dancing act, had it easy as could be, for they jazzed right into a huge success. The blond miss, she of the moving feet and slide trombone, was practically the whole act, and took the greater amount of applause. Her imitations of Frisco and Charlie Chaplin were very good and the hit of the act. The other girl did very nicely with a cornet solo, while the man directed from the pit.

Mason and Forrest, singing and piano act, occupied number four spot. They did very well, although a lot of the stuff needs revising. See New Acts.

Sam Milton is a little fellow with a big personality and the kind of a performer who forges to the front very quickly once he gets started. He delivers a monologue on subjects typical and topical. The best part of his discourse is the Irish and Jew talk, which should be more fully developed as it is rich in humor and possibilities. He was the comedy hit of the show and took three encores, assisted by a song plunger in a box.

Oakes and Delure have a whirlwind dancing act that started off very quietly but soon speeded up, closing with a whizz and whirr that was audible all along Fourteenth street. The couple worked hard and their efforts were appreciated.

Barnes and Breman, back here again after many previous bookings, did the usual for them, they almost stopped the show. They were a riot, although a good many of the auditors had seen them before. However they cleaned up and did it properly.

Cook, Mortimer and Harvey, have a novelty in the electric light effect employed during the first round of their bicycle, basketball game. Of course, there was the usual cheering, hokum and the like, which sent the show away nicely.

"A Common Level," a morality film, closed the show.

S. K.

JEFFERSON

(Last Half)

Barbette, female impersonator and acrobat, opened the show with his delineation of the fair sex on the tight wire and trapeze. His work, which was thrilling throughout as far as acrobatics are concerned, is also very good in the impersonation end. He was a revelation here and took things by storm.

Raymond and Lynn, man and woman, in song and talk, without any dancing, occupied the second position. They scored very well, for their work was liked.

Margaret and Morell Osborn, who followed, offered a singing and dancing turn, with the better part of the work being done in the latter and Margaret doing it. There are two good points in the act, no more, and they are the excerpt from "Laska," done by Morell, and an acrobatic dance by Margaret.

Charles Reilly, comedian with an Irish brogue, Jewish dialect and sweet voice, ingratiated himself early in the proceedings and soon had the audience smiling and laughing with him. He is a likeable chap, who has a lot of personality, a good deal of talent and knows how to use them both. He has a great stage appearance, too, in his soup and fish, when he wears it.

Young and Wheeler, parlor musicians, with just a dash of jazz, followed. These boys look like a million dollars from the front and play their instruments, piano and violin, well. Their work was liked and their classical and popular numbers, alike, were applauded heartily.

"My Turn Next" is one of the conglomerations of hokum and specialties that, every once in a while, appear. There is plenty to laugh about in this turn, which is as it was intended, no doubt, but although it accomplished its purpose, there is no sense to the thing at all.

Myers, Burns and O'Brien, singing comedians, put over a jazzical offering, much to the delight of the gathering. Their singing appealed to the musical ears of those who listened and they came pretty near stopping things completely. Published numbers of the nut variety are great for them. Johnson, Cole and Lizzette, closed the show with a hokum comedy dancing and triple frame act. They knocked about, danced, fooled and kidded their way into a good-sized hit.

S. K.

REGENT

(Last Half)

George W. Moore started the ball rolling with a series of juggling feats.

Spencer and Plotl are two likable young fellows in a singing turn in which one of them acts as piano accompanist. Their act runs smoothly, but is no more than mediocre and has nothing to especially commend it. Several numbers were sung without arousing much enthusiasm. Their closing bit, however, a popular ballad, turned the tide in their favor.

Joe Bernard and a young woman who was not billed, offered a sketch apparently made for a satire on married life. It concerns a married couple who become involved in a series of petty arguments. In reality, it is not a sketch, but an endless string of cross-fire repartee. It began with promise, but towards the end, lagged and petered out. The comedy became so insane and the pace so slow towards the last that interjectory remarks were offered from out front. This team might appear to better advantage in a different vehicle.

Marjorie Haywood scored the first real hit of the evening in her song recitations and impersonations. She has a winning personality and held her audience from start to finish. She won some applause with several songs, but her impressions of other artists brought her a real hand. Her first impression was that of Eddie Foy, which brought down the house. She then gave a clever impersonation of Herbert Williams, in which she scored with "Hark, Hark, Hark." As a close, she gave her idea of Bert Fitzgibbons and his nutty antics.

Lucky and Harris, with their chatter and songs, were well received and about stopped the show. The short, fat fellow of the pair is a natural comedian and has the knack of getting every line across. The other chap serves well as a foil for the comedy lines. This team had the audience chuckling when they came on and when they went off the chuckling had turned to a gale of laughter.

Their closing bit, a comedy song number, won them much approbation and they were still being applauded when the next act was announced.

Earl and Mullen have a pretty dance offering that is well staged and presented. A bell boy enters with a huge hat box and sings a number, at the conclusion of which a pretty girl in a fetching gown emerges from the box. This novel opening was appreciated and, from there on, the duo went well. Mullen, in an eccentric dance, was heartily applauded and with reason, as he is a stepper par excellence. In their closing bit, they both appear as military cadets and close with a fast dance. They have a good act which went well, even though at the tail end of the bill.

J. Mc.

PROCTOR'S 125TH ST.

(Last Half)

Jack Fitzgerald whistles off stage and then enters in Chinese make-up to juggle three balls, following which he does an imitation of a steel guitar which was poor. He then makes an exit, to re-enter in a cutaway coat with light trousers and does a number of imitations, including a cricket, crow, owl, dog, poll parrot, hog, which was clever, cow, goat, bob-white, whippoorwill, wood-pecker, bumble-bee, ferry-boat crossing the river, tug boat, frogs, baby frog, train, French train leaving Lyon, France. He whistles and does some Russian steps and gets a "plant" up from the audience and they whistle together. Next a hen and rooster imitation and, not content with that, he does a saw mill and an American bull frog and German hound. The act is entirely too long and the "plant" business unnecessary. The last two or three imitations were forced, with no encouragement from the audience.

Kelly and Post sing a number of published songs and have some talk which is small-time. They were followed by Norton and Nickells, reviewed under New Acts.

Frank Gaby has about the classiest ventriloquial act in vaudeville today. Not only is he exceptionally clever, but the act is well staged and presented with all the finesse of a true and finished artist.

The Quixey Four, a neat appearing quartette in white flannels and velvet coats, sang published numbers, the harmonization of which was good. One of the member plays the piano and, for a finish, banjo playing is cleverly executed.

Princess Wah-Leta, in a special Indian set and with the assistance of a male Indian in full regalia, presented a mind reading act along well known lines, although it must be admitted that it is presented in a manner above the average. The cueing is done with a subtlety which results from long practice and would not be apparent to anyone not thoroughly versed in the technicalities of the art. The detail of the answers is above the average. The act was a hit and would be a commercial asset if held at the house for a week instead of three days, as it takes at least a couple of days to work this kind of an attraction up.

H. W. M.

PROCTOR'S 58th ST.

(Last Half)

Lowe, Evans and Stella, two girls and a boy, started the bill with a singing and dancing turn that deserves a better position. They open with a flirtation bit in which they sing excerpts of popular airs. One of the girls went well in a sentimental number, while the boy put over several nut songs to good advantage. They closed with some fast stepping and won several bows.

"On the Bowery" is a skit made up of a number of burlesque quips and bits. The act comprises a policeman, a buxom young woman and a short comedian. Most of the comedy is old, as are the burlesque bits, but despite this fact, all of the lines went over and the act was a laughing success from start to finish.

Duncan and Lynn represent two old hayseeds. They indulge in some rapid fire chatter, most of which won them laughs. One of the team carries a stout stick. A number of laughs were provoked by the manner in which his partner would kick the stick away. For a close they make a wager regarding their relative ability at dancing, at which they exhibit their prowess. They won a fair hand.

Harrington and Mills scored about the best of any act on the bill. They are both colored, one being a girl, garbed, in the beginning, as a dapper young fellow. Her partner won a hearty laugh with a ludicrous miniature top hat he wore. They become involved in a dispute which gives rise to a number of laughs. The girl then offered a ballad, after which her partner gave an impression of Bert Williams singing his poker song. This bit scored the biggest hit of the evening and won an outburst of applause. The girl then enters in an evening gown, and, after some more dialogue, they close with a song. For an encore they offered the old-time cake walk and it was well received. They were vociferously applauded and could have taken a dozen bows had they so desired.

Harry Breen and his Ilmericks kept the audience in good humor and he had little difficulty in scoring. His songs regarding different persons he saw out in front went well, as did his "Mama, throw me down a piece of bread and butter" bit. He also won a number of laughs by his manner of becoming intimate with those out in front. Satisfied with one bow he could have taken a dozen.

The Paldreas, in a novel acrobatic turn, brought the bill to a close. The act comprises a quartet, two males and two females. One of the men is merely an assistant. The other chap and the two girls execute some difficult acrobatic feats, most of them being performed with the girls enacting "strong men" parts. Their best feat is where they balance each other on a number of lamps, placed upon a table.

J. Mc.

HARLEM OPERA HOUSE

(Last Half)

The Hanson Duo, with a neat acrobatic act, opened the show. The woman made an imposing figure in white tights and white costume, edged with black. She suspends head down from horizontal bars and holds various pieces of apparatus, including a trapeze, upon which the man does acrobatic feats such as bend-the-crab, revolutions and a foothold on a lyre-shaped piece of apparatus, while the latter is swinging. For a finish he does a teeth hold and spin, while various colored lights are played upon him from the projecting machine. A classy opening act.

Lowry and Prince, man and woman, open with a number, the woman dressed in a coat of blue, trimmed with fur and the man in a dress suit. They received a fair hand. The girl, in low-cut dress, next talks a song with an intonation and manner not unlike Irene Franklin, but without as clear an enunciation, and was hard to understand at times. The man then did a solo. His position was bad, with his thumbs in his pockets and he was entirely too dark, looking almost swarthy from the front. The girl, dressed in wedding dress and the man in Colonial coat and hat, then sing, "Let's Have a Real Old Fashioned Wedding," waltz to "Mighty Lak a Rose" and exit to the strains of the well known tune by Mr. Mendelsohn. "Honeymoon" music was used for bows. Act lacks definite punch.

Cushing and Davis, straight and black-face, drew a number of laughs with their scene in a Chiropractic Doctor Shop and were followed by Whitney and Wilson who occasioned much laughter through efforts of the stout member of the team, who as a "plant" in the audience, endeavors to find "my Louie." The slender girl looks neat in a blue and silver gown, and later in a short, red one, with pink tights and white shoes and socks, displaying a neat figure. The stout member, in her costume change, looks "sloppy" and should wear a corset. This would improve her greatly and leave a much better impression. They both danced for the finish and took a couple of bows.

Frank Mullane sang and told stories. His singing got over and the stories were good for a few laughs but could be improved. He took an encore on his vocal efforts.

The Brower Trio, with singing, saxophone and violin and piano playing, closed the show. The woman looked well in a low-cut white costume and sang in good voice.

H. W. M.

VAUDEVILLE

POWELL AND JANE

Theatre—*Harlem Opera House.*

Style—*Dancing.*

Time—*Fifteen minutes.*

Setting—*One and three.*

Before a decorative drop in one, a boy and girl enter dancing. The latter is dressed in a short-skirted, pink frock, and her partner is in dinner clothes. They sing a number and then follow it with some fast stepping. The setting then changes to three and the girl, assisted by her maid, makes a change of costume in view of the audience. Their next bit is a Spanish dance, during which they use castanets.

Miss Jane then makes another change, while the orchestra plays the French war song, "Madelon." Powell next enters as a French army lieutenant and he and Miss Jane do a French "can-can." The girl, in this number, wears a fetching black spangled costume. They employ a French flirtation number as well in this.

While Miss Jane is making her next change, Powell does some eccentric stepping and the girl follows with a toe dance, after which they go into a fast whirl for a close.

The act is a good one, and, although placed at the end of the bill, got a hearty reception. Both Miss Jane and Powell are good dancers and both have winning smiles. The piece has pep throughout, is well presented, and could fill the same spot it occupied here, on any time.

J. Mc.

ERNEST EVANS

Theatre—*Alhambra.*

Style—*Song and dance act.*

Time—*Thirty minutes.*

Setting—*Special, full.*

Ernest Evans is presenting an elaboration of the old turn he offered hereabouts about a year ago. The new act is elaborately set, splendidly put on and has been invested with lots of good material.

The act depicts a courtship, marriage and honeymoon, in song and dance and requires the services of five girls and two men, besides Evans. One of the girls takes the part of a rejected sweetheart, who, although she still loves Evans, is happy to see him happy. The act depicts the march to the church, the ceremony and the start on the honeymoon trip, with a farewell scene between Evans and his once-upon-a-time sweetheart.

The work of the girls and Evans is very good, the latter working especially hard to get his turn across. The girls wear their costumes well and look tip top. The two male assistants do their parts well. The act is a sure fire song and dance winner and will please audiences everywhere with equal ease.

S. K.

BATTLING NELSON

Theatre—*Proctor's 23rd St.*

Style—*Athletic.*

Time—*Nine minutes.*

Setting—*One and three.*

After an announcement in one, which was poor, Battling Nelson, the former champion, with five colored men in athletic costume, and boxing gloves, makes his appearance, and, with a boxing dummy, illustrates various blows.

For comedy, the colored men box the dummy in unison, get in each others way, fall on the stage and generally "mix it up."

For a finish, Nelson takes a mild swat at each and they successively go down and out.

The various blows, with the dummy, would be more discernible from the audience's standpoint, if delivered from the side of the dummy, rather than from in back of it. The only drawing power the act has is that which surrounds the former light-weight champion and mayor of Hegewich.

H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 31)

MAZIE KING AND CO.

Theatre—*Audubon.*

Style—*Dance production.*

Time—*Twenty-five minutes.*

Setting—*Special sets.*

To merely detail the routine of dance numbers and songs employed in this act would fail adequately to convey the impression that the turn creates. Miss King is assisted by George Pearce, late of "Roley Boley Eyes," and Ormon Holcomb.

The turn opens with an introductory number by the two, in which they tell of the different hobbies of different people. The drop then parts and Miss King is seen seated on a hobby horse, from which she descends and does an eccentric toe dance in her inimitable manner. The two men next sing a number about women's shopping fads, and, for dancers, their vocal efforts were pleasing. A very nicely done number by Holcomb and Miss King is then offered, after which Pearce uncovered a few eccentric clog steps that made them sit up and open their eyes in regular style. A burlesque on Greenwich Village by Holcomb and Miss King came next, after which Pearce demonstrated his ability as a soft shoe stepper.

To praise Miss King's work would be harping on an old subject, for it is too well known to need further approbation. But these two lads! Oh boy, what a couple of dancing jazz babies they are. It behooves all the steppers hereabouts to watch their steps, for these boys are wonders in the art of pedal manipulation. They are dancers of two distinct types, yet their work together is incomparable. The act is set for the big time, without question, for such a well matched trio of specialty dancers has seldom appeared in one act at the same time. S. K.

MONROE AND WILLARD

Theatre—*Proctor's 23rd St.*

Style—*Comedy.*

Time—*Ten minutes.*

Setting—*Special, in three.*

A scene representing a deserted camp in an African jungle, in which is supposed to be a diamond mine, is used by Monroe and Willard for an act, comedy in which is derived from the efforts of a negro to avoid a lion.

One of the best laughs received was when the negro started to fight the lion with a razor.

At the finish of the act, the negro is induced by a traveller to go into the mine with a rope fastened around his neck. The lion follows and the negro is pulled out again with white strips bound on his head and with the razor in his hand, saying that he is going to "kill every damn lion in Africa."

Act is small-time hokum. H. W. M.

NORTON AND NICKELS

Theatre—*Keith's, Jersey City.*

Style—*Singing and talking.*

Time—*Seventeen minutes.*

Setting—*One.*

A nifty looking blonde, with a strong voice, gives singing lessons to the man and considerable humor is derived from the price charged for just a few notes of a lesson. Some dialogue follows which was well put over by both, and Miss Nickels sang a published number in a manner to justify the applause bestowed. She made an exit to change the classy black gown she wore to a costume of white net ruffles, edged with silver, and the two sang a number for the finish.

Norton puts his points over well and presents a good appearance. The act shows class and finish and is worthy of the better houses, where it could hold down a good spot.

H. W. M.

KENNEDY AND MARTIN

Theatre—*Jefferson.*

Style—*Blackface comedy.*

Time—*Eighteen minutes.*

Setting—*One, plain.*

A pair of big, black dice are thrown on stage and some talk is heard back of the curtain. Two conventional types of blackface comedians, the "slick nigger" and "dumbbell" then come on. Follows some talk relative to dice, women, liquor and the usual topics of such conversations. All of this material, however, is very funny, and embodies numerous hearty laughs.

One of the boys then gives what he terms an impression of the late George Primrose, which, aside from its impressionist value, is a corking good exhibition of soft shoe dancing. The other, of course, does an eccentric comedy dance, after which they do the usual competition bit, closing with "the crap shooters" tango, in which they are supposedly playing crap while dancing, and in which they keep time with the stepping by continuously snapping their fingers.

The boys, while not deviating from the usual run of blackface acts, are clever delineators of the black, are good dancers and have an excellent vehicle with which to display their ability. They will find little trouble in getting work, as their type of act is always in demand.

S. K.

LEON AND MITZI

Theatre—*Jefferson.*

Style—*Acrobatic novelty.*

Time—*Ten minutes.*

Setting—*Full, special.*

Leon specializes in hand stands, exhibiting his skill in performing all kinds of gymnastics with his body while balanced on one or both hands. Mitzi is utilized for some of these stunts in some hand-to-hand balancing and does a few tumbling tricks as well. They open with some strong arm stuff, in which Mitzi is handled as though she were a doll. Then Leon does several "drops," body twists, and weight shifting, quite aside from the usual manner.

However, it is not for this that the reviewer says the act is away from the ordinary. The last stunt is the prize winner. In this Leon employs a set of half a dozen pedestals. These are set, apparently, a foot or so apart. Balancing himself on one hand, he hops from one to the other, catching himself and balancing on the same hand. The ease and grace with which this was performed was surprising.

S. K.

KAFKA AND STANLEY

Theatre—*Greenpoint.*

Style—*Acrobatic.*

Time—*Eight minutes.*

Setting—*Full, special.*

Kafka and Stanley present somewhat of a novelty opening turn. One of them works as a girl and does an iron jaw routine of holding ropes, wires, etc., in his teeth, while the other performs various stunts on them. They work well, and effectively, each stunt being put over for a separate hit, and, only at the conclusion of the turn, is the fact that one of them is a female impersonator disclosed. However, the latter could improve somewhat by eliminating the rough-looking appearance he presents through the employment of another wig, the present one being to wiry and coarse.

The act should prove a novelty in the better class of popular houses and may even reach the big time in the due course of events.

S. K.

RYAN AND BRONSON

Theatre—*City.*

Style—*Singing-piano.*

Time—*Fifteen minutes.*

Setting—*One plain.*

It seems that, since the type of song presentation now so much in vogue became the popular craze and its style of delivery became associated with the team of Van and Schenk, many have attempted to imitate it, but few, if any, succeeded. A good many singing teams have been very successful in putting over a song cycle in their own way, but this one will find the going very much uphill unless they make certain changes.

First and most important, they should get some real songs, as they have not one real comedy number, or a hit of any kind, in their routine. Secondly, their idea of trying to do comedy and their conception of what is funny is amiss. Thirdly, they do not harmonize as well as they might if more attention were given to this detail, and, fourthly, they try too much to imitate Van and Schenk.

All of this is a mistake, as it means only that they are wasting their ability on trying to put over a mediocre act. With sure fire numbers and a straight businesslike presentation, in their own way, they would soon fashion themselves into a regular act, for they have appearance, ability, and the will to work. But the material is lacking and they have been misinformed as to what will be successful.

S. K.

THE PEREZOFFS

Theatre—*Greenpoint.*

Style—*Juggling.*

Time—*Ten minutes.*

Setting—*Full stage.*

The man opens by coming down stage through a door in the center. He is wearing a top hat, smoking a cigar and carrying a cane, as do most jugglers.

He opens with the manipulation of these, adding a ball as he works.

After several of the usual tricks, the woman enters. She is of imposing stature and build, and, for a woman who is apparently not a young one, excellently well preserved and beautiful. She assists by handing the man the balls, plate and so on, which he juggles. She also does one trip with some pillows. At the finish, she catches about three dozen plates which he throws at her. For an encore, the man offered the saucer, cup and spoon trick, throwing them from his feet and catching them upon his forehead in regular table arrangement. A corking good opening turn.

S. K.

DELAND AND BLAIR

Theatre—*Jefferson.*

Style—*Playlet.*

Time—*Twenty-five minutes.*

Setting—*Full living room.*

Deland and Blair are doing an act which deals with a travelling man who is called to far away Warsaw, which, by the way, is in Poland, not Russia, and has to leave his bride of six months behind. While over there, he receives a cable that his wife has had three young fellows in the house during his absence. Arriving home in a rage, he finds his wife out, but explanation proves that she was out with her brother. They quarrel over "the three young fellows, Tom, Dick and Harry," who turn out to be a trio of boys born while he was away.

The couple could improve their offering a whole lot, we think, if they worked a trifle easier. It seems as though they are trying to force every line they speak. It would be better for the man to assume an air of cynicism rather than bluster, and for the woman to be more reserved and haughty. The resulting contrast would aid the creation of the desired atmosphere of aggressiveness.

S. K.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

PARIS FOSTERING ANOTHER POPULAR GOV'T THEATRE

Deputies Pass on Scheme and New Appropriation to Start the Project Is Made, While Old One Is Increased—Will Develop New and Promising Actors and Musicians

PARIS, France, July 24.—The long contemplated popular government theatre is finally started on the road to becoming a reality, inasmuch as the Chamber of Deputies has passed favorably upon the project and has appropriated a considerable sum of money to begin the movement with. Confirmation, and possibly an increase of the appropriation, is expected from the senate during the coming week.

Twenty thousand dollars has been given the managers of the new theatre and school now being conducted to last until

final arrangements are completed at the Trocadero Palace. The new theatre is to be the government producing house for its training school of actors and musicians.

The Comédie Française appropriation of \$50,000 has been doubled to \$100,000 and its scope enlarged so as to allow for the production of plays there, and performances will be given nightly, with two matinees, at the Trocadero, which accommodates 5,000 people. This project will place the different government development schools of art under one head.

USED NAME OF ANOTHER

PARIS, July 24.—The Paris Conservatory is trying to solve the problem of whether Mme. Pierat, winner of many prizes and now recognized as one of the leading comediennes, is legally entitled to her honors. It appears that Mme. Pierat discovered her talent when she was too old to obtain entrance to the Conservatory and for that reason used the birth certificate of one of her friends, Mlle. Bravet, whose name she assumed.

She won her first laurels nearly twenty years ago and since then has been receiving a yearly pension from the Comédie Française. This would not have been discovered had not the mother of the real Mlle. Bravet decided that she should be paid for the use of her daughter's name. She applied to the courts for judgment.

Friends of Mme. Pierat are divided in their views, one faction insisting that she must give up the prizes she has received and return the funds the Conservatory paid out to her, but others contending that the awards were granted to her because she was talented and not because her name pleased the professors.

FRENCH COMPOSERS PROTEST

PARIS, July 24.—American and other foreign composers, even though they are allied nationals, will have little prospect of presenting their works at the Paris Opera if the Society of Artists, Authors and Composers has its way.

During the presentation of "Seven Songs," a brilliant composition by Francesco Malipiero, one of the most notable members of the young Italian school, French artists organized a disturbance in the galleries, shouting "Vive la France!" at intervals during the opening scene and hissing the composer's name when it was announced.

The opposition bases its argument on the fact that the opera receives a subvention from the Government, and holds that, therefore, compositions by Frenchmen should receive preference over those of any other composers.

JUMPS FROM HIGH TOWER

MEXICO CITY, July 23.—Tuckett Tanker, an actress in the Salon Rojo, a theatre in the Avenida Francisco Madero, committed suicide here today by leaping from one of the towers of the great Cathedral in the heart of the city.

Yesterday she was refused admittance to the tower, but today told a young man employee in the theatre that she wished to see the panorama from the tower and asked him to be her escort. He consented and the custodian let them ascend.

Miss Tanker, once on the tower, requested that he write their names, as is the custom, on one of the great bells. While he was writing she made the leap. No explanation of the tragedy is given.

ACTRESS' HUSBAND ARRESTED

PARIS, July 23.—The Earl of Clancharly, husband of the late Belle Bilton, musical comedy actress, was today found guilty of obtaining credit without disclosing the fact that he was an undischarged bankrupt and was sentenced to three months in jail.

Belle Bilton was one of the first to dance her way from the footlights into the peerage. Her marriage was of international interest, as it was said the Earl, then Lord Dunlo, and another of the dancer's admirers, tossed up to see which should have the privilege of proposing to her. She soon afterwards won high esteem as the Countess of Clancharly. She died in 1907.

TO REVIVE OPERA BALLET

PARIS, July 24.—For the first time since the beginning of the eighteenth century the Paris Opera is preparing for the presentation of an opera-ballet, or combination of singing and ballet scenes to form integral action.

This kind of a ballet was greatly in vogue from 1718 to 1735. The new effort to again popularize this kind of a production will begin with the presentation of "The Daughter of the Lotus," in which Indian dances of the period of the Mongolian invasion in the fifteenth century will afford opportunity for elaborate scenic and ballet effects.

NEW PUCCINI OPERA COMING

ROME, July 22.—Puccini today accepted a libretto by John Kerr, a banker of Richmond, written around life in Virginia and will set it to music at once for presentation as an opera. He will go to the United States in the Fall as the guest of Kerr, in order to get proper atmosphere for the new piece.

KLAU GETTING PLAYS

LONDON, July 22.—Marc Klaw has obtained several new plays over here, among which are the comedy "Cook," presented successfully here, and the newest Emmerich Kalman operetta, to be done in New York under the title of "The Little Dutch Girl." He has also acquired a play called "Sonia."

TAX HURTS BERLIN BUSINESS

BERLIN, July 22.—Attendance in German theatres has fallen off from sixty to seventy per cent as a result of the amusement tax. Max Reinhardt, Germany's foremost play producer, announces that he will have to close his three theatres here unless the tax is abolished.

MARIE TEMPEST IN CHINA

London, July 22.—Word has reached here that Marie Tempest has arrived in China on her world tour. She is acting a variety of old comedies, including "The Duke of Killicrankie," "Mrs. Dot," and "The Marriage of Kitty."

DIDN'T ATTEND DINNER

LONDON, Eng., July 24.—The dinner given on July 4th by the O. P. Club to American artists playing London, has created quite a little talk and there is an undercurrent of strained feeling, owing to the poor attendance, only one out of eight Americans who were invited being there.

In review of the recent delicate relations here, in which American actors and actresses were involved, theatrical London feels that the attendance could and should have been better. Gertrude Elliott, Julia Marlowe, Mary Anderson, Peggy O'Neill, Mary Nash, Laurette Taylor, Doris Keane and Peggy Marsh were invited. Mary Nash accepted, on condition she be not asked to make a speech, which, however, she was finally persuaded to do. Peggy O'Neill was ill and could not attend. Doris Keane and Peggy Marsh accepted, but did not attend and the others were not heard from.

MAXINE ELLIOTT ENTERTAINS

LONDON, July 25.—One of the few persons in England who maintain their entertainments on a large pre-war scale is Maxine Elliott, who has a succession of parties at her place at Bushey Heath, near London. Her guests are always drawn from the ultra-smart set.

For this week-end her house party included Lord and Lady Alistair Innes-Ker, the Dowager Duchess of Sutherland, Mrs. R. E. Warde, Lord Dalmeny, Lord Drogheda and one of her nieces, Miss Blossom Forbes-Robertson.

The party chiefly played tennis over the week-end. Miss Elliott is a very successful hostess and quite the "grande dame," the sort of thing her British guests most admire.

DOING LAURA GUERITE'S ACT

LONDON, Eng., July 24.—Nella Webb, the English comedienne, is doing the sketch formerly done by Laura Guerite, the American actress, called "Getting the Bird," in which is depicted a dressing room scene showing how two visiting American performers fail to get over and what follows. She is supported by Sydney Porter, John Howell, Arthur Batwate, Theodore Davis and Dorothy Fayne.

PARIS TO CELEBRATE

PARIS, France, July 24.—The restrictions that have been placed upon night life will be lifted for the anniversary of the third French Republic and it is expected that theatres, cafes and restaurants will add extra attractions and let things go in the old style, as they will be allowed to keep open all night. Huge profits for all amusements are expected.

BOOK ABOUT TREE COMING

LONDON, July 23.—A volume concerning the late Sir Herbert Tree is about to be published here. It will contain contributions from Lady Tree and her daughters; from Max Beerbohm, Sir Herbert's brother, and from Gilbert Parker, Haddon Chambers, Bernard Shaw, Louis N. Parker, and others.

"RUINED LADY" DOING NICELY

LONDON, Eng., July 24.—The production here by Rosa Lynd of "The Ruined Lady," an American play, has proven so successful that the piece will be continued through the Summer and put at another house during the Winter as Miss Lynd must give up the Comedy in September.

SACHS RETURNING TO STATES

LONDON, Eng., July 24.—J. L. Sachs, London producing manager, is to sail in September for the United States on another play searching tour.

BUTT TO DO "NIGHT BOAT"

LONDON, Eng., July 24.—Sir Alfred Butt is planning a production of "The Night Boat" at the Lyric early in September.

HUTCHINSON BACK IN LONDON

LONDON, Eng., July 24.—Percy Hutchinson, who has been in Canada touring in "The Luck of the Navy," arrived back in this country this week and is already at work on the formation of an all-English company to tour the Trans-Canada Circuit in a repertoire of English plays, for which he has arranged. However, he will produce several shows in London, among them "A Pair of Sixes," an American play in which he will appear.

Hutchinson stated in the press here that he believed "in British plays for Canada as a means of preserving the patriotism, and morality of the country, but was doubtful as to whether the country would support such a plan."

To this letter came a reply in which it was stated that "Canada is not in favor of good shows, especially in the West, where the taste runs to leg shows and motion pictures. The country is cursed with a plethora of movies and Prohibition, which is ruining it. Conditions of the hotels and restaurants are terrible and the theatres are filthy and uninhabitable."

REVIVING "TWO ROSES"

LONDON, July 22.—"Two Roses," in which Henry Irving made such a hit fifty years ago, is to be revived this season and presented at the West End. C. W. Sommerville, who played the Irving part of Digby Grant in the Criterion revival thirty-two years ago, will again appear in that role. Lady Wyndham, whose first husband, the late James Albery, wrote the comedy, will be interested in the revival.

JULIA NEILSON RETURNING

LONDON, July 22.—Julia Neilson, after a year's absence from the stage, is to make her reappearance with her husband, Fred Terry, in a tour, beginning August 23. She will play the name part in "Sweet Nell of Old Drury," and Beatrice in "Much Ado About Nothing." The couple have several new plays, one being "Bothwell," a Mary Queen of Scots play by Leslie Howard Gordon.

FAY BAINTER IN TANGO RAID

PARIS, July 22.—Fay Bainter, the American actress, is reported to have been among those surprised by the police early this morning in a clandestine tango palace. She and the others thus caught violating the new regulations fixing the closing hour, were released upon their promise that they would not repeat the offense.

WANT CHANGE OF TITLE

LONDON, July 22.—A competition is under way here for the purpose of unearthing a new title for "Dandalums," in which Louis Calvert and Andrew Miller are appearing at Wyndham's Theatre. The reason for the change is that some do not like the present name and many others, before they see the piece, cannot interpret it.

BUYS COCHRAN LEASE

LONDON, July 22.—Alec Rea has concluded the purchase of the whole of Charles B. Cochran's remaining lease of the St. Martin Theatre, about seventeen years in all. It will not interfere with the present arrangements whereby, under the management of the Beandean Company, Galsworthy's play, "The Skin Game," is now appearing.

CLAIMS "SINNERS" TITLE

LONDON, July 22.—Ernest C. Rolls has arranged to present a new drama based, by Lawrence Cowen, upon his novel, "Sinners." In view of the fact that a play of the same name, written by Constance Glasby and Louis Calvert, appeared at the Brighton Palace Pier Theatre in 1912, Cowen will probably alter the title of his piece.

BURLESQUE

SUES FOR MONEY HE GAVE TO BURLESQUER

MARJORIE COATE CALLS HIM JOHN

NIAGARA FALLS, July 23.—A jury before Judge Tucker in the City Court here last Friday returned a \$500 verdict against Marjorie Coate, a burlesque woman who was sued for conversion by Allen Carr, a local "John" whom she met for the first time in Washington, D. C., while the "Social Maids" burlesque show, in which she had a part was appearing there last March.

The friendship of the pair ripened into love (on his part), according to the testimony, and he afterwards met her in several other cities in which the show played. Finally, she left the show and came here, where she established a home at 628 West Twenty-fourth street. Carr was "constantly hanging around" the burlesque lady's menage, as she testified, so she told him she loved him and if he would give her \$500 with which to purchase new furniture she would marry him.

He gave her the \$500, according to the testimony, and she purchased the furniture, but on the day last June that she promised to marry him he received a telephone call from her that she was in Buffalo, where she would have to remain, indefinitely. He waited for her to return here, and marry him, he swore, but she came not. In the meantime, the furniture his money had paid for, consisting of five dining room chairs, one walnut dining table and a walnut chiffonier, reposed in the burlesque lady's home, here.

Carr then consulted a lawyer and was advised that he had a good cause of action for his money. He brought the action and Miss Coate appeared to defend it. The trial took place yesterday, and Mrs. James Conte, as she revealed herself to be, admitted a number of things on the witness stand, chief among which was that she led Carr to believe that he meant something in her travels about the big Columbia wheel. At one stage of the trial she shouted to her attorney, who was examining her on the witness stand: "He is an absolute pest; I'd do anything to get rid of him. Why do you question me so closely about this man? He is only one of many I have met in a season and I would not marry him for anything in the world."

The jury deliberated about fifteen minutes before returning its \$500 verdict against Miss Coate.

At the trial it was brought out that Carr has instituted another suit against her for \$800, a part of which he claims he loaned her to break a theatrical engagement contract. This case is returnable next week, but it is said that the defendant will not be in court to defend it because she is due to begin rehearsing in a new show in New York.

Marjorie Coate is slated to appear in the "Hits and Bits" show next season.

BECOMES "JAZZ BABY" AGENT

Eugene Smith has been appointed agent of Peck and Jenning's "Jazz Babies." Last season he was advertising agent of the Providence Opera House, Providence, R. I.

CAMPBELL SIGNS INGENUE

Theda Bernard, a new ingenue in burlesque, has been signed by William S. Campbell for his "Rose Sydell London Belles" this season.

EMMA KOHLER SIGNS

James E. Cooper has signed Emma Kohler as prima donna of the "Victory Belles" for the coming season.

HERK-LEVEY DEAL CLOSED

The Herk-Levey deal, which has been pending the past two weeks, was closed last Friday afternoon in Detroit.

Leon Lasky, of New York, and Warren B. Irons, of Chicago and Detroit, representing the Herk interests, signed the papers and left Detroit immediately for this city.

The deal, in which \$1,200,000 is involved, includes the Empress, Cincinnati; Academy, Buffalo; Empire, Cleveland; Cadillac, Detroit, and two franchises on the American Circuit.

Now that the deal has been closed, the new route has been released, showing the Avenue, Detroit, on the circuit.

Phil Isaacs, last season manager of the Academy, Buffalo, will manage the Empire, Cleveland; Arthur Clamage, Avenue, Detroit; Frank Pierce, for many years manager of Chas. Waldron's Bostonians, will manage the Academy, Buffalo. Billy Hexter will, most likely, manage the Cadillac, Detroit.

ANNA MACK SUING

Following the loss of one suit for \$50 instituted by Anna Mack, of the "Million Dollar Dolls" Company, she is threatening to file another suit, through her attorney, Homer A. Ramur, of Toledo. While playing in Toledo during the last week in April, Miss Mack lost a silver mesh bag from the room which she occupied in the hotel. The purse, which contained about \$12, was valued by Miss Mack at \$60.

MARION'S ROSTER

The roster of Dave Marion's show this season is Dave Marion, Emil Casper, Will H. Ward, Bryon Brothers Saxo Band, Bernard and Mack, Inez De Verdier, Al Dwinell, Jack Honeywell, Spellman and Hazard, Don Willard, Max Leverson and Franks. Bob Travis, manager: "Baron" Goldin, agent; E. M. Brown, leader and Henry Plunket, carpenter.

"NAUGHTY" ROUTE CHANGED

The route of "Naughty Naughty," on the American Circuit, has been changed, taking the place of the "Beauty Revue" and opening the regular season at the Englewood, Chicago. The "Beauty Revue" will open at St. Joe, working on the time originally assigned to "Naughty Naughty."

MC CAULEY HAD TO CANCEL

BALTIMORE, Md., July 24.—Jim Macauley was compelled to cancel his vaudeville engagements here on account of an accident to his partner, and is now at the Folly, this city, producing stock, and at the Gayety, Philadelphia, next week.

TALBOT SIGNS KINCAID'S FIVE

Lew Talbot last week signed for his "Tempters" company the "Kincaid Five Kings of Jazz" through Cordelia Tilden. It is composed of Leo Zorn, Fred Quick, Harry Condon, Thomas Johnston and Fred Kincaid.

LOUISE DAVIS SIGNS

Louise Davis, who recently closed with the "Listen Lester" Coast Company, has signed with Lena Daley and her Kandy Kids on the American Circuit.

APPEARED AT WINTER GARDEN

Jos. K. Watson, of Barney Gerard's "Girls de Looks," appeared at the Winter Garden, Sunday, and was on next to closing.

CANCELS BEDINI CONTRACT

Harold Wahlen cancelled his contract with Jean Bedini's Twinkle Toes last Monday. He is going into vaudeville.

CLARK CHANGES SHOWS

Sam Clark will go ahead of the Rose Sydell London Belles this season, instead of the Pat White show.

Burlesque News Continued on Pages 25 and 27

CANADA CIRCUIT MAY TRY OUT BURLESQUE

SUITABLE FOR WESTERN HOUSES

TORONTO, July 26.—The Trans-Canada Circuit, the largest theatrical circuit in the Dominion and one of the largest in the world, is working on a plan whereby it may put burlesque into some of the circuit's theatres throughout the western part of the Dominion.

This determination, it is said, is the result of the experiences of the last year when, it was found, the tastes of theatre patrons in the Eastern and Western sections of the Dominion were radically different. Patrons in the Western part are composed to a considerable extent of miners and people engaged in the lumbering business and it is said that they prefer a lower class show. In fact, what they want is a so-called leg show.

This situation has been thoroughly discussed here and the idea of burlesque seemed to be the only solution.

MACAULEY FURNISHED BILL

The entertainment and field day exercises for the orphans of St. Michael's Home, at Green Ridge, Staten Island, were a big success. The bill was furnished by Chairman John J. Macauley, of the Olympic Theatre, this city.

Those who appeared were Don Clark and Harry Steppe, Dan Coleman, Ambark Ali, Harry Carr, Harry Watson, Harry Smirl, Charles Raymond, George Stone, Sid Gold, Harry Bennett, Mr. and Mrs. Hudson, Mary Wallace, Helen Moffitt, Eileen Burke, Mary McPherson and Mrs. Mary O'Reilly.

BOOKED FOR SHOWS

The following people were booked last week by Roehm and Richards:

Roy Peck, Nattie Wilson, Billy Wright and Dolly Meehan, with Hurtig and Seaman's; Helen Gibson, with the Broadway Belles; Theda Bernard, with Rose Sydell's London Belles; Mary McPherson, with Pat White; Macy and Arch and Tillie Delany, with Max Spiegel; Violet Usher, with Jacobs and Jermon, and Irving Russell, with Strouse and Franklyn.

JOIN MOLLIE WILLIAMS SHOW

The following people have been engaged for Mollie Williams' Greatest Show: Cy Plunket, Teddy McNamara, Evelyn Ramsey, Frank Fanning, Billie Lavinson, Don Trent, Billy Purcella, Louise Worthington and Pep Bedford, executive staff; A. R. Ditmas, manager; Harry Williams, agent; Chas. Wasser, musical director; Fred Glosser, carpenter; Arthur White, props, and William Yates, electrician.

LA TOUR HAS PRIMA DONNA

Marie Abbott has been engaged by George La Tour as prima donna of his "Oh, By Jingo" company to replace Violet Buckley, who cancelled. Miss Abbott has just returned from Long Beach, Cal., where she had taken her mother for her health.

JOINING KAHN COMPANY

Hattie Beall and Gus Flagg will open at Kahn's Union Square, Monday, August 2, making a cast of five men and five women. Lillian Held will also open Monday.

WILL MANAGE REEVES SHOW

Dick Bauer has handed in his resignation as treasurer of the Peoples, Philadelphia, to accept the management of the Al Reeves show.

WILKES BARRE

Pa., July 24.—The Majestic, this city, will play K and E attractions this season. It played the American Burlesque attractions last year. Harry Morrison, who managed the "Kewpie Dolls" last season, will manage the house in his stead.

Louie Epstein, one of the owners, will be general manager of the Al Jolson Producing Company, with headquarters in New York. He will leave Scranton about the middle of December to take over the office, in the meantime he will continue managing the Majestic in Scranton. He will also retain his interests in burlesque.

HARRY JARBOE BACK

WASHINGTON, D. C., July 23.—Harry O. Jarboe, manager of the Gayety Theatre, here, has returned from Seattle, where he has been with fellow members of Alma Temple, Mystic Shrine, since the closing of the theatre in June. The return journey was made through California, the Grand Canyon, New Mexico, Kansas City, St. Louis, Missouri, Indiana and Pennsylvania, a total distance of 9,000 miles.

SIGN WITH BAKER SHOW

Arthur Lines, last season with the Marie Dressler Company in "Tillie's Nightmare," and Beulah Baker, have been signed with Henry P. Dixon's "Big Sensation Show," to open in Brooklyn, August 16.

RE-STARTING SUNDAY CONCERTS

Miners, Bronx, Sunday concerts, re-open on August 22 and the Empire and Gayety Theatres, Newark, re-open on September 6, playing Sunday shows booked by Sam Bernstein.

ABORN PRODUCING PLAY

"The Broken Wing," a new play by Paul Dickey and Charles W. Goddard, authors of "The Misleading Lady" and "The Ghost Breaker," will be placed in rehearsal next week preparatory to a short tour out of town, to be followed by a New York opening. Sargent Aborn, who is producing the play, has arranged to present it first at the New National Theatre, Washington, on August 29.

The story of "The Broken Wing" is laid in Mexico, a short distance below the Rio Grande and concerns adventures of an aviator brought down in a Mexican village by a broken wing. It had a preliminary presentation in a dramatic stock theatre in Cleveland last Spring. Dickey and Goddard have been working on it since.

GOES BACK INTO SHOW

SAN FRANCISCO, July 22.—Helen Lee, a chorus girl with Anderson's "Frivolities," playing at the Columbia Theatre here, who was let out of the show recently after demanding the fulfillment of certain rights in her contract, has been reinstated following an appeal to the Chorus Equity Association, of which she is a member.

Miss Lee claimed extra pay for playing more than the stipulated number of performances. Her demands were rejected and when she was let out, she took the matter up with the association's headquarters in New York. They took up the matter with the management of the show, with the result that the girl was re-engaged.

14TH STREET RE-OPENING

Joseph Klein and W. O. McWaters, managers of the Fourteenth Street Theatre, have announced that the house will re-open on August 23 with a stock company, under the direction of Aubrey Noyes.

"LASSIE" TO MOVE

"Lassie" will be moved from the Norah Bayes Theatre to the Casino on August 2 for a five weeks' engagement after which it will be again transferred to another house.

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BUILDING OF THEATRES

Despite the low ebb in general building operations throughout the country at the present time, plans for scores of new theatres are being drawn and, in addition, there are scores of new theatres now actually in the course of construction.

All things considered, this is a remarkable fact, for several reasons. The first is that comparatively more theatre buildings are now being constructed than any other class of building. And, too, theatres cost much more to build than the average kind of building. So, the building of a theatre in these times, when material and labor cost more than ever before, entails an enormous financial outlay.

But the cost, apparently, is not worrying theatrical people. What they are chiefly concerned with is the acquisition of sites for new structures. And, just as soon as they acquire a site, they proceed with the erection of another house. Never before, it would seem, have theatrical interests in this country been so eager to build new houses.

And why the eagerness? Well, it strikes us the answer can be found in the fact that, never before has the theatrical industry been in such a healthy state. The instances where owners of theatres are losing money these days are rare. And the reason the theatrical industry is in such a healthy state is because theatrical people throughout the country have worked tirelessly during the last few years to make the theatre as nearly an economic necessity as possible. Thus a wide demand has been created for all forms of theatrical entertainment. This is akin to that created by Mennen for talcum powder. Such powder is really not a necessity, but, just the same, there is no household that will do without it, these days.

So it is with the theatre. It is not a necessity, but the enterprise of theatrical people has made it so attractive, speaking generally, that the average individual now patronizes it as a matter of course, whereas, in former years, a visit to a theatre was more or less of an event to the average person.

That is why the theatrical business of the present area has attained to the dignity of an industry in which hundreds of millions of dollars are invested and is looked upon as a necessity by reason of the educational role it plays in our economic life.

WANTS SOME ACTION

Editor, N. Y. CLIPPER.

Dear Sir:—Kindly give the enclosed appeal space in your columns. This Municipal Opera Company on the surface looks great. You only do six shows a week, but—you rehearse daily, Sundays included, from 10 or 10:30 a. m. to 3, 4 and 5 p. m., owing to lack of system. Then it takes at least 30 minutes to go home for a bite and again you report at 7:30 for the show.

The understanding was for 6 weeks; now that they want to extend it—those that have to leave have to fight to do so—They ring in moving picture on us with costume and make up of Mikado for which we have not been paid and what makes it worse the Equity Office must have been doped in the past in spite of all kinds of suggestions having been made to them in regard to rules etc. I can get nothing definite. All must first be put to council. The engagement will close, apparently, before anything is done. Bull seems to be the best they hand out. A change must be made in the policy of the organization, or good day.

The enclosed appeal, signed by the chorus, has been sent to the L. E. office and must indicate how they feel in regard to the council, etc., inaction. This place wants a great producer, the best of artists and chorus. We have too many amateurs.

We fully realize the chorus must work with the A. E. A. to be a factor, but the present policy is bad, the chorus is afraid of the A. E. A. in the offices and, therefore, don't speak up. Respectfully,

B. TIEMAN,

Deputy of Chorus Equity Asso., St. Louis,
Municipal Opera Co.

July 23, 1920.

To members of the Chorus Equity Association of America.

The members of the St. Louis Municipal Opera Company herewith appeal to you for your co-operation in aiding us to create better conditions and a better policy for our organization. The present form of government has answered its purpose. It is high time that we, as individuals, be heard in the transaction of our affairs. We, therefore, demand early action by the Council or the Organization in a regular meeting and that the result be published in the theatrical papers, viz:

1. That the summer salary in the future be at least \$35.

2. That the length of the summer engagement be specified in contract and, if optional, additional weeks, they must be so at the option of both parties.

3. That the number of hours be fixed with 1 day per week off and those knowing the operas to have off the first day of rehearsals.

4. That it is for the welfare of our organization to hold regular monthly meetings to better aid our council, etc., and for the better enlightenment of our members.

5. That all our officers in the future be nominated and elected from and by the chorus.

6. That a council made up of Actors Equity Association members be the deciding judge, advisor, etc., in all matters pertaining to the Chorus Equity.

7. That we are opposed to anything that will destroy the individuality or entity of the Chorus Equity Association; firmly believing such action will destroy it as a factor.

P. S. Send this with yours and as many C. E. A. members' signatures as you can get to the Chorus Equity Council, at an early date—also any suggestions.

Answers to Queries

C. Y.—Cissy Loftus, the mimic, is now in England.

R. E. V.—Charles Howard died April 28, 1895, in Brooklyn, N. Y.

M. M.—Louis Mann and Clara Lipman appeared in "The Girl in the Barracks."

C. R.—In the game of poker, if a card is exposed in the draw, the player cannot take it.

R. E. V.—Harry Bryant, the burlesque manager and comedian, was born in Philadelphia, Pa., July 25th, 1857.

S. N.—Howley, Haviland and Dresser published "Mandy Lee." Thurland Chataway wrote both words and music of the number.

C. E. R.—The international yacht race between the *Defender* and the *Valkyrie* was held during the first week of September, 1895.

R. A.—"The High Toned Burglar" was a three act farce elaborated from the vaudeville act of the same name. It was written by James Dolan.

C. M. N.—The comic opera "Nancy Lee" was first produced on October 7, 1895, at the Harris' Academy, Baltimore, by the Digby Bell Opera Company.

A. R.—Bert Leslie was born in Dubuque, Ia. He is not appearing on the stage at present, due to a severe illness from which there is little hope of recovery.

C. M.—Lew Dockstader was born August 7, 1856, at Hartford, Conn., and is, therefore, sixty-four years of age. He is still a headline vaudeville attraction.

M. R. A.—Peter F. Daily was the star in "The Night Clerk." Other comedians may have appeared in the role after he discarded it, but Daily was the creator.

S. R.—Lillian Russell, Della Fox and Jefferson De Angeles starred in "The Wedding Day," a three act comic opera by Stanislaus Stange, with music by Julian Edwards.

V. E. S.—Mrs. Leslie Carter has retired from the stage and is now living in England. She made her debut in New York in a play by Paul Potter called "The Ugly Duckling."

V. E. S.—"Ben Hur" was adapted from Gen. Lew Wallace's story of the same name by William Young. It was originally produced at the Broadway theatre, New York, on November 29, 1900.

V. A.—Robert Brennan and Pauline Story wrote "Ring Down the Curtain, I Can't Sing Tonight." W. H. Anstead published it. Anstead is now a floor walker in one of the big department stores.

V. E.—Jean Bedini, the burlesque manager, is the original Bedini, of Bedini and Arthur. They made their first appearance in America at Koster and Bial's Music Hall, New York, on October 16, 1900.

W. W.—You can address Louis Hirsch, the composer, at the Friars' Club, West Forty-eighth Street, New York, or at his publishers, T. B. Harms & Francis, Day & Hunter, No. 62 West Forty-fifth Street.

V. E. N.—A. Toxen Worm, now with the Shuberts, was responsible for the big publicity given Mrs. Patrick Campbell in connection with the "tan bark" episode familiar to all interested in theatrical stories.

V. R. E.—Nellie Dunbar was an English opera singer. She made her first American appearance with the old McCaul Opera Company. Her voice was deep contralto in quality and she was sometimes called a female baritone.

C. A.—Eden Musee was on West Twenty-third Street between Fifth and Sixth Avenues. Wax works and curios were shown and an occasional concert and periods of vaudeville. It was never known as a vaudeville theatre, however.

M. E. S.—Peter Maher, the Irish pugilist, defeated Steve O'Donnell at Maspeth, L. I., on November 11, 1895. The fight lasted but one round. It was at this time that Corbett, the champion, announced his retirement and named Maher his successor.

Rialto Rattles

CUT IT OUT

Someone remarked the other day that he liked the Cutty Family because they were so sharp. Well, then, if they are cutty, is Billy Sharp?

WHO SHOULD KNOW

We suppose, now that the story of Sam Bernard and Charlie Miller's teeth has come out, jokes on the matter would be classed as "biting" sarcasm.

FRANKLY SPEAKING

Isn't it funny that those French actresses prefer an American "dough" boy to all the frances (Franks) in the world. Nothing like a home made John.

HOW ABOUT IT?

Now that Mrs. Charles Darnton, too, has turned dramatic critic, is it correct to say that the position of the Darnton family in this world has become decidedly critical?

WHITEWASHING HIM

What in THE WORLD would Georgie White do if he didn't have THE GLOBE? Would be TELEGRAPH for some AMERICAN to HERALD the fact that a SUN of Broadway needed a POST from which he might start his "Scandals" of THE TIMES? Who can tell?

WHAT WOULD

Gus Hill do if he didn't have a roll top desk?

George Nicolai do if there were no such thing as golf?

The Shuberts do if there were no chorus boys?

A. H. Woods do if there had been no beds to write plays about?

INTO THE PAST THEY'VE PAST

What has become of those stories they used to tell about Jim Thornton and his wise cracks? Passed out with prohibition.

And that wonderful press stuff they used to get out about Lina Cavalieri. Who's Looney Now?

The rumors of the Pickford-Fairbanks divorce that started about two months ago. They're not here any Moore.

CUE RIOSITIES

A bathing girl with a figure who has never worked for Sennett.

A vaudeville act that has never been a riot.

A chorus girl who couldn't sing the prima donna's part better.

A "hooper" who has not shown George White some steps.

A female mimic who has never done Tangay or Foy.

A male mimic who has never done Cohan or Jolson.

A piano act that has never used a lamp.

A lamp that has never worked with a piano.

Any act that has never used a "spot."

A set of orchestrations that have not been edited and autographed.

A legitimate actor who does not want to play Hamlet.

A hamlet which has not a legitimate actor.

A magician who has never used an American flag.

An act that isn't too good for three a day.

TWENTY-FIVE YEARS AGO

Carrie E. Perkins was with the "Trilby" Burlesque.

The "Mascotte," with Wm. Pruet, Jerry Sykes, Frank Deshon and Minnie Bridges, was presented at Uhrig's Cave, St. Louis.

Harry Emerson, John T. Hanson and Hans Albrecht were engaged for Harry Morris' "Twentieth Century Maids."

People engaged for Weber and Fields companies included Billy Emerson, Lottie Gilson, Jas. F. Hoey, Sam Bernard, Will H. Fox, Lizzie B. Raymond, Meers Brothers, Burt Sisters, The Fansons, Lavender and Tomson, The Morells.

MELODY LANE

RICORDI & CO. WIN IN COLUMBIA SUIT

U. S. District Court Judge Confirms Findings of Special Master Felder in Canadian Royalty Case

Judge Manton, of the United States District Court for the Southern District of New York, last week handed down a decision in favor of Ricordi & Co., the music publishers, in their suit against the Columbia Graphophone Co. for royalties.

The suit was for royalties on the Canadian sale of phonograph records of the song "Pal of Mine," by Lt. Gitz Rice, the Canadian war veteran, and the song was copyrighted and published by Ricordi & Co. Special Master Felder heard the evidence in the case and found in favor of the music house. Judge Manton, in his decision, confirms the Special Master's findings.

In his decision the Judge said: "The gist of this case is to determine what is meant by 'manufacture.' The various steps taken to produce the product which was shipped to Canada were all essential to the manufacture of the records, which were finally finished and sold in Canada. I think within the intent and meaning of the copyright statute, the defendant manufactured the records which are sold in Canada in the United States. I agree with the results reached by the Special Master and will confirm his findings."

The Ricordi suit is but one of many which during the past year have been filed against the Columbia for Canadian royalties. Canada has no mechanical instrument reproduction clause in its copyright law, and therefore all records and rolls manufactured in the Dominion pay no royalty. The Columbia as well as other reproducing companies sells an enormous number of records in the Dominion, upon which they have been paying no royalties. Some of the steps in the manufacture of the records, among them being the recording, have been made in the United States, and in the Ricordi case it was claimed that these steps, being essential to the manufacture of the finished product, constituted manufacture in the meaning of the U. S. copyright law, which among other things provides that the owner of a musical copyright is entitled to two cents royalty on each record, roll, or other mechanical music reproducing device manufactured.

A number of other suits for royalties on Canadian sales have been filed against the Columbia Co., one in the State Court having been decided against it and carried to the Appellate Division, where the verdict was affirmed.

While the Ricordi suit is for a comparatively small amount and no great sum is involved in the other suits, a big precedent is set, for if these verdicts are not upset the various reproducing concerns owe the music men a fortune from the sales of records in Canada.

The copyright act, which gives the publishers the right to collect this royalty from records and rolls dates back to 1909, and since that date a great number of big song and instrumental hits have been released on the records, and Canada is well known as a great mechanical market.

Just how much money is involved is a matter of speculation, but those familiar with record sales state that it runs into millions. The Victor Company, which sells a great amount of records in the Dominion, last April made arrangements with many of the big publishers to pay royalties on Canadian record sales, the masters of which were made in the United States.

This big reproducing concern appears to have pulled off a master business stroke by so doing, for in the agreement submitted and signed by publishers was a clause to the effect that while the Victor company would pay royalties on future Canadian sales, the music men waived all

claim for any royalties on sales made prior to April 1, 1920.

Francis Gilbert, of Gilbert & Gilbert, and Nathan Burkan were the attorneys for Ricordi & Co. in the action.

DO ROLLS HELP MUSIC SALES?

In casting about for an explanation of the slump in the sales of published music, which for the past four months has been unprecedented, a number of music men have laid the blame at the door of the mechanical reproducing concerns.

The enormous sales of the phonograph records and piano rolls they say have cut into the distribution of the published copies terribly.

This seemed reasonable in view of the fact that since the war there has been an enormous boom in the phonograph and player piano lines and a record or world roll can easily supplant a published copy of music.

A letter from the sheet music department of the J. W. Jenkins Sons' Music Co., of Kansas City, however, puts a different light on the subject. The letter was addressed to the Q. R. S. company and, enclosing the June bulletin of the roll manufacturing company, requested six numbers. It read: "Will you kindly advise us who the publishers are of the pieces we have checked on the enclosed list? We are having calls for the sheet music arrangements of these numbers. The music roll business is a great help to the sheet music business. We have for some time noticed that whenever a new list of player rolls is published we receive shortly afterward a great many orders for the sheet music arrangements of these numbers. If convenient we would appreciate a letter from you each month giving titles, composers and publishers' names of your latest rolls."

BERLIN BUYS SONG HIT

"Fair One," a new song by Ted Lewis and George Mallon and over which there has been much bidding for the publication rights, has been secured by Irving Berlin, Inc.

The song was first heard in Chicago where Lewis is playing and got a big start along the road to popularity in that city. Saul Bornstein heard the number in Chicago and immediately entered into negotiations for the publication rights and when he returned to New York last week brought the number with him.

While in Chicago he took orders for over 50,000 copies of the song, which is now the big feature of all the orchestras in the city.

The purchase price, a large one, has not been announced.

SONGS SCRIPTS STOLEN

Jack N. Cook, of Chicago, lost the manuscript copies of five songs while in the lobby of the Longacre Hotel one day last week and reports that they were stolen.

They were new numbers which Mr. Cook had brought to submit to various publishers. The titles are "Daddy, Dear Daddy of Mine," "Sweet Dreams of Long Ago," "I Want A Pal Just Like You," "Those Good Old Days of Old," and "Love's Sweet Dream."

All the lost numbers were copyrighted.

SONG TITLE CONFLICT ON

A conflict in song titles is on between the music publishing firms of Harry Von Tilzer and Huntzinger & Dillworth. The title is "Yo San" and the Von Tilzer number is by Dan Kaster and Walter Van Brunt. May Tully is the author of the Huntzinger & Dillworth song. Von Tilzer's song is several years old and the Huntzinger number is a recent issue.

RAY MILLER PLACES SONG

Ray Miller, with the Ed. Wynn Carnival, has placed with Waterson, Berlin & Snyder a new song entitled "Honeymoon Land." Alex. Sullivan and Clarence Senna collaborated with him in writing the number.

MUSIC SALES SHOW BIG IMPROVEMENT

End of Unprecedented Slump in Publishing Business Seems at Hand—New Songs Starting to Sell

The end of the unprecedented slump in the sales of popular music seems at hand and during the past week practically all of the music houses experienced a decided improvement in sales.

Away back in March, for some unaccountable reason, sales on popular and high class music dropped to almost nothing and the dull period continued for such a length of time that many of the publishers despaired of business ever becoming normal again.

During the past week the orders on popular songs, new and old, increased remarkably and have continued, each day showing an improvement over the previous one. This is particularly gratifying to the music men, as even the most optimistic did not look for much of an improvement until September.

The great crowd of music buyers which several months ago deserted the stores are returning and with them the business is once again assuming conditions that existed last year.

It is extremely doubtful, however, that there will ever be the enormous amount of music sold that was recorded during and shortly after the war. There were for months a period when a publisher could sell almost anything he printed and he could get whatever price he chose to stamp on the printed copy.

Those days are probably over, but the reconstruction which is going on in the music business is going to save publishers a fortune each year, and, if they do not sell music in the large quantities that prevailed before, they will make a good profit and at the year's end will doubtless have left for their work a far greater amount of money than they had during the days of frenzied music selling.

JAZZ WINS MUSIC CONTEST

SAN FRANCISCO, July 24.—After a two weeks' contest at the California Theatre, Jazz music triumphed over operatic in a contest titled "Grand Opera Versus Jazz." Mary White and Mort Harris, sang Jazz songs and Constance Reese and Frederic LeBrun sang popular grand opera numbers. It was the first contest of its kind ever staged in a local movie house, and the public seemed to have liked it.

TRIANGLE ENLARGES QUARTERS

The Triangle Music Co. has added another office to its suite in the Exchange Building. The Triangle's latest song release is a comedy number called "A Hundred Years Ago," which is being featured by many well known singers. Billy Beard says it is the biggest hit he has sung in years.

FEIST IN "FORBES" MAGAZINE

The last issue of "Forbes," the national magazine, contained a big feature story, entitled "How He Builds Huge Business." The story was founded on the business career of Leo Feist, and in detail tells of the varied experiences of Mr. Feist and the growth of the Feist music publishing business.

BIDDING FOR "CUBAN MOON"

During the past two weeks there has been some spirited bidding for the new Jack Mills number, "Cuban Moon." Although but a few weeks old the piece has attracted much attention and is looked upon as one of the coming hits.

RAY SHERWOOD ON VACATION

Ray Sherwood, eastern representative of the Vandersloot Music Co., is spending a two weeks' vacation in western New York.

WOORSTER WANTS \$1,000 PROFIT

William Woorster, who bought the songs "Sunny Southern Smiles," "Dance-O-Mania" and "Mumsy" for \$2,000 at the receiver's sale of the assets of the bankrupt firm of Gilbert & Friedland, Inc., is offering to sell the numbers for \$1,000. He is reported to be asking \$3,000 for the numbers, a profit of \$1,000 on his investment.

Woorster, who attended the auction and personally bid them in, created quite an air of mystery during the bidding as he was unknown to the music men present and displayed a general lack of knowledge regarding the popular publishing business.

Immediately prior to the auction, the attorney for the Plaza Music Company, the biggest creditor of the bankrupt firm, announced that his clients held a lien on the numbers. Under ordinary circumstances such a statement would doubtless prevent one not familiar with music conditions from making a bid of any size, but it had little apparent effect on Woorster who raised every bid made until he secured the numbers. This lent color to the suspicion that Woorster was acting for some music man who had some inside information as to the actual value of the songs and the extent of the Plazas lien.

If Woorster really was acting for some music man, his identity is still a mystery.

LONDON PANS AMERICAN SONGS

England's music critics and reviewers have of late been devoting a great deal of space to finding fault with the character of songs which the numerous American singers have introduced recently in London. Especially is this true of the singers of American ballads, practically all of whom, irrespective of their singing ability, came in for a fine bit of scolding at the hands of the critics.

Reinold Werrenrath, the American baritone who appeared in concert in London recently, had the temerity to introduce some American ballads at the end of his programme, and the English writers to a man rapped them unmercifully. The "Daily Telegraph" said "Beauty of voice and sense of style were wasted on a number of quite trumpery ballads of no artistic worth whatever." Werrenrath was not the only one to catch it. Lambert Murphy, Anna Case and Sophie Braslaw, all of whom sang American songs, were similarly criticised.

MUSIC MEN TO INCORPORATE

The Music Industries Chamber of Commerce is to be incorporated this fall. At a meeting of the board of directors held recently it was decided to do the preliminary work of incorporation and submit the matter before the next general meeting of the chamber.

PEASE & NELSON SIGN

Harry Pease and Edward Nelson, who have been free lancing for the past three years, have signed with the Joe Morris Co. They have placed several numbers with the Morris Co., which will be released immediately.

BILLY HARRISON IN N. Y.

Billy Harrison, manager of the Boston office of Harry Von Tilzer, is in New York for the next few weeks. He will make his headquarters in the Von Tilzer professional rooms.

BERLIN RELEASES NOVELTY

Irving Berlin Inc. has released a new novelty number called "My Little Bimbo Down on the Bamboo Isle," which is being sung by scores of the best known vaudeville performers.

GILBERT INCORPORATES

The L. Wolfe Gilbert Music Company has been incorporated for \$20,000. The incorporators are M. Rothstein, H. S. Heckheimer and A. Wolfe, all of New York City.

Murray and Irwin have been booked for Gus Hill's Minstrels.

Eugene Walter is writing an Irish play entitled "Sinn Fein."

Frank Fay last week organized a motion picture concern.

Mickey Curran is back from a western trip for Sam Fallow.

Herman Weber has left for a vacation and is motoring to Chicago.

George Jessel is to be featured in a new act called "Troubles of 1920."

Carleton and Ballew have been given an extended route over the Keith time.

Marion Merchant will be seen in a new singing and dancing single act shortly.

Rosalie Stewart is expected back from her European trip sometime this week.

Ed Ford has extended his stay in America and will play Keith time next season.

Ben Jackson, manager of the Audubon, left last week for a four weeks' vacation trip.

Marion Sunshine has been signed for "The Rose Girl," Anselm Goetzl's musical show.

Arline Chase has been promoted to the "Maid's Sextette" number in "The Night Boat."

Mrs. W. J. Sully has been booked with Gus Hill's "Mutt and Jeff" by Pauline Cooke.

Rose Claire, "The 1920 Girl," has been booked over the Orpheum time for next season.

C. J. Halliatt, of the *Louisville Herald*, is doing the press work for Robert B. Mantell.

Frederic McKay is now general manager for Thomas Dixon, succeeding Bartley Cushing.

Leon Errol is staging a Lambs Club show to be put on at Elizabethtown, N. Y., July 20 and 30.

Harry Bailey is in Chicago to take over the management of the "Greenwich Village Follies."

E. H. Conway, in charge of the Orpheum press department, has just returned from a vacation trip.

Ann Andrews will have the leading feminine role in "The Champion," with Grant Mitchell.

Harry Fisher has cancelled his contract with Comstock and Gest for his appearance in "Afgar."

Frank Wirth is to sail next month for an extended tour through Europe in quest of circus material.

Frank "Bud" Williamson has been booked for the cast of Hurtig and Semon's "Big Wonder Show."

Bert Oppenheimer and Russel Kahn have teamed and will shortly be seen in a new act on the Fox circuit.

Ed. F. Riley, manager of Moss' Flatbush Theatre, is confined to the Flatbush Hospital with appendicitis.

Tim O'Donnell, of the Casey agency, has sailed for Europe, where he will try to place the Europe Band.

The Morton Family, entirely reunited, is framed for next season for a revue, written by Paul Morton.

Francis Wilson and De Wolf Hopper are to join forces this season under the management of George Tyler.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 26)

Arica, the Oriental dancer, and his partner, Herzell, are back in vaudeville doing a double for the Summer.

Sam Milton has been booked solid for next season over the U. B. O. time in an act written by Andy Rice.

Billie Shaw will be seen in a new act next season, with two men and five girls, produced by Seabury & Shaw.

Bob Williams and Earl Warner have replaced Claude Wade and Seyman James with the "Girls from Joyland."

John Meehan is to leave the cast of "Abraham Lincoln," to be general stage director for George M. Cohan.

Joe Worth, formerly of Powell and Worth, has taken a job as end man with the Seven Honey Boy Minstrels.

Dorothy Maynard is prima donna of "Kissing Time," now in rehearsal under the direction of George Hobart.

Harry Packard, formerly of Collins and Packard, has left the stage and become engaged in the brokerage business.

The Four Jansleys have been booked by Wirth, Blumenfeld & Co. for forty weeks with Jean Bedini's "Peek-a-Boo."

Stella Bloom has just returned from a three weeks' vacation and is back at her desk in the Leslie Morosco office.

Florence Lee is spending her vacation with her parents, Mr. and Mrs. Edward Lieberman, at Crosswicks, N. J.

Walter Meyers has just returned to his desk in the Harry Weber office after a two weeks' vacation at Lake Hopatcong.

Nat Kamern, leader of the Royal orchestra, has gone for a five-week vacation to Mt. Clemens and Cleveland.

Lillian Rockley has been signed by Ben Hastings as leading prima donna with the Pat White show for next season.

Hughey Clark has been routed for thirty-two weeks over the Pantages time and opens in Cleveland August 16th.

Mlle. Stanton, with Mercedes, became suddenly ill last week and the act was forced to cancel at the Rialto, Chicago.

Charles Trowbridge has closed at Elitch's Gardens, Denver, where he appeared as the leading man of the stock company.

Sammy Lee is to stage the dances for "Little Miss Charity," which Richard Herndon and Eddie Clark are producing.

George H. Toogood has filed suit for divorce in the Circuit Court, Chicago, against his wife, Minnie, alleging cruelty.

Clayton and White are to dissolve partnership, the former to team up with another dancer and White to do a single.

Rekoma has been routed over the eastern Keith time with forty weeks' contracts, opening in Philadelphia, August 16th.

Callan and Kenyon, now on the Fox time, have been offered a tour of Ireland by Willie Edelstein and open there in September.

Molly McIntyre and Cyril Keightley will head the cast of "Adam and Eva," when the piece opens at the La Salle, Chicago, this Fall.

Fred Brown, an animal trainer, in attempting to intimidate some lions, accidentally shot a spectator at Akron, O., last week.

Elmer Tenley is completing a three-act comedy entitled, "Twin Kisses," which he hopes to have ready for production in the early Fall.

Margaret Mosier has been made under-study to Mary Kennedy in "Greater Love," now on tour preliminary to opening in New York.

George King, formerly casting director for Chamberlin Brown, is now assistant and general manager of the Harry Bestry attractions.

Ray Miller will send a band to be known as "The Black and White Melody Boys No. 2," to the Hotel de la Grande Bretagne, Paris.

Mauriel Morgan and May Kleter, partners in vaudeville, were both operated on last week at the Methodist Hospital, Philadelphia.

Eugene Strong has been engaged by Walter Hast for a leading role in his forthcoming production, "A Daughter of Two Worlds."

David E. Dow, manager of the Tremont Theatre, Boston, lost his father, J. Stephen Dow, last week. His parent was a real estate operator.

Dwight T. Pepple, of the Unity Vaudeville Agency, Chicago, will produce the new Winter Garden show at Minneapolis, opening Sept. 26.

Tom Swift, of Swift and Kelly, will be seen shortly in a new act written by himself and produced under the direction of Lawrence Schwab.

Lawrence Goldie, of the Keith force, has left for a two weeks' vacation. The books are being handled during his absence by Mark Murphy.

Andy McLeod, who has been ill with a severe attack of ivy poisoning at his home in Lake Mohegan, has recovered somewhat and is back in town.

Julie Herne, who played in many stage successes with her father, James A. Herne, has been added to the scenario department of Goldwyn Pictures.

John Martin, of the team of Martin and Elliot, was knocked unconscious last week while doing an acrobatic turn at the New Palace, Superior, Wis.

Lee Rose was unable to appear in his act (Moon and Rose) at the Palace, Chicago, after Monday night of last week, owing to an infected toe.

Harry Kranz, of Kranz and La Salle, will do a new act with his old partner, Al White, the act being formerly known as Kranz, Taylor and White.

Rachel Barton Butler has gone to California to supervise the production there of her latest comedy, "Mom," which Oliver Morosco will put on.

Frank Conroy has joined up with the staff of William Harris for a term of years and will make his bow under the new management in "Borderland."

Carlyle Wilbur, of the English army, returned to New York last week. He was well known here as a vaudeville sketch star before going to England in 1913.

Clara Blaney, press representative of E. F. Albee's theatre in Providence, has been unanimously elected president of the Advertising Women's Club of that city.

Harry Rouclere has opened an aviation field in connection with his Ridgewood, N. J., hotel. Two aviators take up passengers and flights are being made daily.

Russel Vokes, of the act of Vokes and Don, was presented, while in Washington last week, with a diploma for services rendered during the war, by Secretary Baker.

Robert B. Mantell is building a new production of "Louis XI" and "As You Like It," at his studios at "Brucewood," Atlantic Highlands, N. J., his Summer home.

Ethel Lores, a member of the "Floradora" sextette at the Century Theatre, was married to Major Harry B. Clark, Thirty-sixth Infantry, U. S. A., last Thursday.

Molly McIntyre has been engaged by Comstock and Gest to share headline honors with Cyril Keightley in "Adam and Eva," opening at the La Salle, Chicago, September 6.

Bobby La Salle, of Kranz and La Salle, will do a single next season and, during the New York time, will have the assistance of Joe Santley of Santley and Morton, at the piano.

Doris Sherin made her initial appearance on the stage in her home town, Trenton, N. J., last week, when she opened there with the Joseph W. Payton stock company at the Grand Theatre.

George Whiting, of Whiting and Burt, announces that he and Miss Burt will not appear in Jimmie Hussey's production, as he is shortly to produce his own vaudeville revue, written by Jack Lait.

Bert Errol has set back his European dates and will stay in this country next season for the Keith people. He is the first English act to receive an extended route and plays two weeks in some houses.

Frances Pritchard and company are to rest a month before resuming their route next season. Donnelly and Tierney, her dancing partners, are going to the Adirondacks for a month. The act closed last week.

Susan Given, Jetta Goudal, Robert Williamson, Harold Howard and Robert Lee Allen have been engaged for "The Champion," a new play which will feature Grant Mitchell and Ann Andrews. Sam Harris is the producer.

Eileen Wilson, George Gaul, Robinson Newbold, Brandon Hurst, Henry Herbert, Edwin Maxwell, Frederick Arthur and Aileen Hamilton are some of those who will appear in Earl Carroll's new play, "The Lady of the Lamp."

May, Kilduff and Allerton have closed their season at Poli's Theatre, Wilkes-Barre, Pa., and will open in September for the B. F. Keith circuit, doing their act, "A Handy Man." They are spending their vacation at Sherman Lake.

Edith Ermine, of the Ermine Sisters, has started suit to annul her marriage to Dr. G. J. Hobbs, a St. Louis dentist, charging that he persuaded her to marry him to save him from the ridicule of friends to whom he had confided that they were engaged.

Jane Meredith, Calvin Muir, Sheila Hayes, Michellette Buroni, Minnie Milne and William Hallinan have been engaged to support Gilda Varesi in "Enter Madame," a new play by Guillio Conti and Dolly Byrne, which Brock Pemberton will present at the Garrick, Aug. 15.

John O'Connor, Joseph E. Bernard, Charles W. Goodrich, Albert Hyde, Sydney Henderson, Jane Ellison, Beatrice Hughes and Maude Huntley, have been engaged for a new company of "Turn to the Right" which John Golden will send out next season. Winchell Smith is rehearsing it.

(Continued on page 26.)



EXCEPTIONAL!

The "Ayes" Have It!
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Actors make the whole world sing; word, they are the leaders who adopts and follows its whims and fancies.

Because of our knowledge of this fact we take the actors into consideration for appreciating the music box numbers, the most popular of which is "The Young Man's Name," the title being "A Young Man's Name," to the accompaniment of a waltz. We have not received any solicitation on our part, have listed the names of the cities where they played, social affairs and dances to which they went, and the number of songs they sang.

It is gratifying to have leaders say that the actors are the best in their field in requesting them to play Milton Agar's "The Young Man's Name."

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it have done more to create styles and
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sing word, the stage creates and the public
enjoys.

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members the musical production "What's in a
Man's Eye," to such an extent that they, with-
out exception the orchestra leaders of the thea-
ters and to play this worth-while fox-trot

say the actor folk have been most constant
and great masterpiece.



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By Howard Johnson, Cliff Hess
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 EVERYBODY SAYS SO—SO WILL YOU

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By ALFRED DUBIN, CLARENCE GASKELL and HARRY MAYO

TRIPOLI (ON THE SHORES OF TRIPOLI)

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Music by IRVING WEILL

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Palace—Parish & Peru—Rooney & Bent Co.—Maria Lo—Topics of Day.
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Colonial—Willie Hale & Bro.—Marino & Maiy—Lexey & O'Connor—Harry Holman & Co.—Eva Shirley & Band—Topics of Day.

Athambra—J. R. Johnson—B. & L. Walton—Green Family—Lightners & Alexander—Topics of Day.

Royal—Billy Rogers—Al La Tell & Co.—Clark & Verdi—Alan Brooks & Co.—Harry J. Conley & Co.—Gen. Pisano & Co.—Topics of Day.

BROOKLYN.

Orpheum—Walthour & Princeton—Quixey Four—A. Robbins—Dolly Kay—Henry Santry & Band—Billy Arlington & Co.—Emerson & Baldwin—Topics of Day.

Bushwick—Ed Hill—Chandon Trio—Mel Klee—Weeks & Barren—Mason & Keeler Co.—Nelson & Chain—Topics of Day.

Henderson's—Five Nighters—Lillian Shaw—Bradley & Ardine—DeWolf Girls—Billy McDermott.

New Brighton—Margaret Young—Mr. & Mrs. G. Wilde—Adelaide Bell & Co.—Bleaty Bleaty—Julius Tannen.

Rockaway—Handers & Milliss—Gordon & Ford.

BOSTON.

Keith's—Wilfred Dubois—Murphy & White—Mallett Boncini—Bl Rey Sisters—Mrs. Mary Craig & Co.—Harry Cooper—Van & Corbett—Horace Goldin—Topics of Day.

BUFFALO.

Shea's—The Gaudsmiths—Eddie Borden & Co.—Topics of Day.

BALTIMORE.

Maryland—Carlon & Ballew—McFarlin & Palace—Miss Ioleen—Henrietta Grossman—Miller & Lyle—Marie Nordstrom—Parker Bros.—Topics of Day.

ATLANTIC CITY.

Keith's—Combe & Nevins—Lee Children—Anna Chandler—Sherwin Kelley—Hilda Carling & Bal.

CLEVELAND.

Hippodrome—Jas. Thornton—Glenn & Jenkins—Topics of Day.

DETROIT.

Temple—Sheila Terry & Co.—The Randalls—Jennie Middleton—Signor Friscoe—Fiske & Lloyd—Milt Collins—Bowman Bros.—Three Regals—Elsie LaBergere & Co.—Green & Dean.

GRAND RAPIDS.

Romona Park—Rose & Moon Co.—Gene Green—Karl Emmy's Pets.

PHILADELPHIA.

Keith's—La Mont Trio—Chas. Wilson—Ed. Janis Revue—Burke & Durkin—Trip to Hitland—Moss & Fyne—Frank Hartley—McCarty & Faye—Rose Clare—Topics of Day.

PIITSBURGH.

Davis—Kellam & O'Dare—Louise Gunning.

PORTLAND.

Keith's—Chas. Mack & Co.—Cutty & Nelson—Miller & Griffith—Boyce Coombs—Diamond & Girie—LeMeire & Hayes Co.—Fay Courtney & Co.—Topics of Day.

WASHINGTON.

Keith's—Act Beautiful—Wanzer & Palmer—Edna Aug—Burns & Foran—Corinne Tilton Revue—Frank Wilcox & Co.—Topics of Day.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Kitty Doner—Winona Winter—Ryan & Lee—Miller & Frances—McFarlan & Palace—The Brants—Garcinetti Bros.

State Lake—Bits & Pieces—Florenz Tempest & Co.—Jazzland Naval Oct.—Stanley & Birnes—Norman Talmo—Merlin—Woolsey & Ardsley.

CALGARY AND VICTORIA.

Orpheum—The Love Shop—Wilson & Larson—Marie Gaspar—The Champion—Four Aces.

DENVER.

Orpheum—Blossom Seeley & Co.—Josie Heather & Co.—Bert Hanlon—Novelty Clowns—Fixing the Furnace—Lazier, Worth & Co.

KANSAS CITY.

Orpheum—Beth Berl & Co.—Touch in Time—Valentini Bros.—Felix & Fisher—Bert Kenney.

LOS ANGELES.

Orpheum—Dresser & Gardner—V. & E. Stanton—Man Off Ice Wagon—Three Danoise Sisters—Clara Morton—Kiss Me.

MINNEAPOLIS.

Orpheum—Jazzland Naval Oct.—Follow On—Cahill & Romaine—Rahn & Beck—Howard & Dooley.

MILWAUKEE.

Palace—Once Upon a Time—Langford & Fredricks—Reed & Tucker—Jack Osterman—Elly—Color Gems.

OMAHA.

Orpheum—Flirtation—Christie & Bennett—La France & Kennedy—Don Fong Gue & Harry Emil & Willie.

OAKLAND.

Orpheum—Irene Franklin—Creole Fashion Plate—Sally Ward & Co.—J. & Marion Harkins—B. & H. Skatelle—Jeanette Childs.

SEATTLE.

Orpheum—Singer's Midgets—Gonne & Alberts—Raymond Wylie & Co.—Roy La Pearl—Shaw & Campbell—W. & H. Brown.

ST. PAUL.

Orpheum—Under Apple Tree—Two Rosellas—Ed Marshall—Jackie & Billie.

SALT LAKE CITY.

Orpheum—Jos. Howard's Revue—Greene & Parker—Earl & Sunshine—Spencer & Williams—Ela Ryan & Co.—Early & Early—Melody Garden.

VANCOUVER.

Orpheum—Loveett's Concentration—Horlick & Saranya Sisters—Oliver & Olp—Orren & Drew—Helen Trix & Sisters—Duffy & Sweeney—Arco Bros.

VAUDEVILLE BILLS For Next Week

F. F. PROCTOR CIRCUIT

Week of July 26, 1920

NEW YORK CITY

51st Street—Johnny Small & Sis—Mang & Sander—Edwards & Co.—Kramer & Boyle—Wood & Wyde—Mile. Bertha Erza.

Fifth Ave. (First Half)—Pierce & Goff—Chris Richards—Harry J. Conley & Co.—Norton & Nichells—Weston's Models. (Second Half)—Seabacks—Mari Lo & Co.—Bob Milliken—Mack & Ecco & Ina.

125th St. (First Half)—Paul Patching—Larry Harkins & Co.—Chester Ford & Co. (Second Half) Frank Hartley—Sam Liebert & Co.

Harlem Opera House (First Half)—Monro & Grant—Miller & Bradford—Fisk & Lloyd—Charlie Wilson—Frank Hartley. Second Half)—Earl & Mullens—Four Bashes—Albert Perry Co.—Over the Tea Cups—Frank Gaby.

58th St. (First Half)—Bellis Dud—Breen Family—Chas. Kenna—Francis & Love—Townley & Norman—Toy Ling Foo. (Second Half)—Dancing McDonalds—Tommie Allen—Burns & Frabito—Wheeler Trio—Wilder Sadelia—Norman & Jeannette.

23rd Street (First Half)—Violet Horner & Co.—Giacondes—Burns & Frabito—Frank Mullane—Alfred Powell Co. (Second Half)—Glenn & Richards—Corradina's Animals—Frank Ward—Pist. Present and Future—Paul Patching—Chester Ford & Co.

Mt. Vernon (First Half)—Peck & McIntyre—Kitty Done—Frank Wilson—Seabacks—Bob Milliken. (Second Half)—Chris Richards—Bleaty & Bleaty—Homer Miles—Miller & Bradford.

Yonkers (First Half)—Neff & Maxton—Maxton & May—Tommie Allen & Co.—Wheeler Trio—Asaki. (Second Half)—Lowe Evans & Stella—J. Ross—Rosa—Johnson—Puritans.

Brooklyn (First Half)—Corradina Animals—John & Nellie Olms—Fast, Present & Future—Joe Towle—Crumbley & Brwn. (Second Half)—Larry Harkins—May & May.

Prospect (First Half)—Leon Varvara—Marie Lo & Co.—Nevis & Mack—Ames & Winthrop—Kalka & Stanley. (Second Half)—Glenn & Richards—Frank Wilson—John & Nellie Olms—Peck & McIntyre—Chas. Wilson.

Albany (First Half)—Four Dancing Cliffs—Pert & Sun Kelton—Hands Up—Howard & Sadler—Billy Bouncers Co. (Second Half)—Franchini Bros.—Carney & Rose—Lida McMillen & Co.—Harry Cooper—Maud Muller & Co.

Binghamton (First Half)—Ladd—B. Shannon—Arthur Davids—Wolfe Henderson Co.—Harvey & Cary—Marie S. Jerome & Co.—Oscar Lorraine—Bee Ho Gray. (Second Half)—Three Kenna Girls—Herman & Clifton—Wayne Marshall & Candy—Rock & Use—The Hause Violin—Three Rianos.

Canton (First Half)—The Ovandos—Helen Primrose—Burke & Burke. (Second Half)—Karl & Emma Frabell—Hal Springfield—Sweet Sixteen.

Chester (First Half)—Helen Jackley—Frank & Toby Schell—Chas. Barney & Co.—Innis Bros.—Dave Ferguson & Co. (Second Half)—Jean & VaJean—Burns & Foran—Rubetown Follies—Mathews & Alres—Step Lively.

Dayton (First Half)—Eldoro & Co.—Josephine Lenhart—Elsie Williams & Co.—Marie & Emery—Oh, Mike. (Second Half)—Chief Little Elk—Jack & Nayon—Isle of Joy—Evans & Miller—Paterson Trio.

Elmira (First Half)—Three Riamos—Hilson Sis—Pickwood & Rush—Kennedy & Francis. (Second Half)—Wolf Henderson Co.—Oscar Lorraine—Bee Ho Gray.

Elizabeth (First Half)—Ross Brown—Anita Pam & Co.—Sonia Meroff Co.—Belleclaire Bros. (Second Half)—Chello—Brown & Demont—Townley & Noman—Dale Trio—Frank Sabini & Co.

Gloverville—Hill & Quinnett—Randolph & Cunningham—Porter White & Co.—Kimberly & Page—Ungaro Romany—Aerial Valentines.

Holyoke (First Half)—Dixie Four—Helen Vincent—Fox & English—Frank Sabini & Co.—Wm. Brack & Co. (Second Half)—Headleys—Overholt & Co.—Charles Mack & Co.—Harry Jolson—Winterton Garden Violin Girls.

Hazelton (First Half)—Hendry & Bradley—Broadway Knights—Duffy & Mann—John S. Bloddy & Bro. (Second Half)—Noel Lester—Arthur & L. Wilson—Buddies—Williams & Howard.

Jersey City (First Half)—Comby & Nevins—Earl & Mullen—Four Bashes—Glenn & Richards—Albert Perry & Co.—Joe & J. Fields. (Second Half)—Harrington & Miles—Monroe & Grant—Pierce & Goff—Mack & Lane—Joe Towle.

Lancaster (First Half)—Noel Lester—Burns & Foran—Mathews & Ayres—Step Lively. (Second Half)—Helen Jackley—Frank T. Schell—Innis Bros.—Dave Ferguson & Co.

McKeever (First Half)—Karl & Emma Frabell—Melroy Sisters—Hal Springfield—Wiser & Rieser—Sweet Sixteen. (Second Half)—The Ovandos—Lee Barth—Burke & Burke—Helen Primrose—Johnny Singers & Girls.

Newark (First Half)—Bleaty & Bleaty—Homer Miles & Co.—Frank Gaby. (Second Half)—Kitty Done—Nickels—Bellis Duo.

North Adams (First Half)—Dancing Haganas—Millard Bros.—Butler & Parker—Hewitt & Mitchell—Douglas Family. (Second Half)—Selbini & Grovini—O'Connor & Keyes—Stevens & Bordeau—Parker Trio—Four Dancing Demons.

New London (First Half)—Janus & Seagles—Laura Evans—Scott & Aubrey—Tommy Gordon—Maxwell Quintette. (Second Half)—Miss Jolene—Adams & Brown—Butler & Parker—Henry Frey—Gypsy Songsters.

Ottawa—El Cota Sully, Rogers & Sully—Capiana Wells—Master Gabriel.

Passaic (First Half)—Francis Wilson—Cortez Sisters—On the Bowery—Hager & Goodwin—Molly & Herpals. (Second Half)—Royal Sidneys—Evans & Sidney—Fiske & Lloyd—Frank Mullane—Lil of the Lisp.

Paterson (First Half)—Challon & Keke—McKee & Safer—Austain—Chello—Kimberly & Page—Harrington & Mills—Gabby Bros. & Clark. (Second Half)—McNally, Dinus & De Wolfe—Rob & Hollis—Roaring River—Crumbley & Brown—Eccor & Ina.

Pittsfield (First Half)—Selbina & Grovini—O'Connor & Keys—McCarthy & Fox Sisters—Benard & Ferris—Nayons Birds. (Second Half)—Dancing Haggins—Millard Brothers—Douglas Family—Hewitt & Mitchell—J. J. Jones & Co.

PHILADELPHIA.

Grand Opera House—Amanda Gilbert & Co.—The Gaudsmiths—McCarthy & Stenan—John O'Malley—Corner Store.

Pittsburgh—George Wichman—Sherman & Pierce—Violet Vance—Mildred Harris Co.—Tom Gillen—Five Chapins—Williams & Pierce—The Smiths.

Scranton (First Half)—Watson's Dogs—Carsonia Barnes & Lorraine—Roke & Gaut—Black & White Revue. (Second Half)—Margaret Taylor—Norton & Wilson—Ben Smith—Private Property.

Schenectady (First Half)—Clementino Brothers—Follis & Leroy—Wayne, Marshall & Candy—Howell & Gear—Leah White's Entertainers. (Second Half)—Musical Whales—Southern Four—Sweeties—Donnam & Williams—Celineas Circus.

Syracuse (First Half)—Musical Whales—Morrison, Nash & Williams—Jarvis & Boyle—Sweeties—Southern Four—Celineas Circus. (Second Half)—Clementino Brothers—Bobby Olson—Nat. S. Jerome Co.—Harvey & Carly—Howell & Gear—White's Entertainers.

Shenandoah (First Half)—Arthur & L. Wilson—Buddies—Williams & Howard—Rubetown Follies. (Second Half)—Hendry & Bradley—Broadway Knights—Duffy & Mann—John S. Bloddy & Co.—Present & Future.

Troy (First Half)—Franchini Brothers—Carney & Rose—Lida McMillan Co.—Harry Cooper—Maud Muller Co. (Second Half)—Four Dancing Cliffs—Pert & Sucketon—Hands Up—Howard & Sadler—Billy Bouner & Co.

Toledo (First Half)—Chief Little Elk—Jack & Nayon—Isle of Joy—Evans & Miller. (Second Half)—Patterson Trio—Eldora Co.—Josephine Lenhart—Elsie Williams Co.—Lapiner & Emery—Oh, Mike.

Watertown (First Half)—Hill & Quinnell—Randolph & Cunningham—Porter J. White Co.—Ungaro Romany. (Second Half)—Aerial Valentines—Frank & Ethel Carman—Morrison, Nash & Williams—De Land & Co.—Girl in the Air.

Troy (First Half)—Franchini Brothers—Carney & Rose—Lida McMillan Co.—Harry Cooper—Maud Muller Co. (Second Half)—Four Dancing Cliffs—Pert & Sucketon—Hands Up—Howard & Sadler—Billy Bouner & Co.

Toledo (First Half)—Chief Little Elk—Jack & Nayon—Isle of Joy—Evans & Miller. (Second Half)—Patterson Trio—Eldora Co.—Josephine Lenhart—Elsie Williams Co.—Lapiner & Emery—Oh, Mike.

Wilkes-Barre (First Half)—Margaret Taylor—Norton & Wilson—Ben Smith—Private Property. (Second Half)—Watson's Dogs—Carsonia—Barnes & Lorraine—Rome & Gaut—Black & White Revue.

PANTAGES CIRCUIT

REGINA AND SASKATOON.

Pantages—Win & Walker—Henshaw & Avery—Rigdon Dancers—Cooper & Ricardo—Rising Generation.

EDMONTON.

Pantages—Lady Alice's Pets—Will Omary Rogers—Lew Welch & Co.—White Kuhn—Mammy's Birthday.

CALGARY.

Pantages—Nora Jane & Co.—Schwartz & Clifford—Herbert Denton & Co.—Ted Dover—Little Cinderella.

GREAT FALLS AND HELENA.

Pantages—Norvellos—Stuart & Wood—Howard & Fields Mins—Gold & Burt—Jarrow—Clark's Hawaiian.

Pantages—Brosius & Brown—Taylor & Francis—Barney Williams & Co.—Ward Bros.—Anna May & Dae—Neville—Wells, Virginia & West—Sweet Sweeties.

LINCOLN, NEB.

Pantages—Lincoln Sq. (First Half)—Curtis & Fitzgerald—Coogan & Casey—Wells, Virginia & West—Sweet Sweeties.

Pantages—Little Cafe—Klass & Termint—Sheldon Haslam Co.—Jim Reynolds—Davis McCoy—Kremien & Moscow.

SEATTLE.

Pantages—Bell & Gray—Usher Quartette—Sol Burns—Vera Bent & Syncopated Steppers—Harris & Manion—Gautier's Bricklayers.

Pantages—Alaska Duo—Noodles Fagin & Co.—Jean Barrios—DeMichelle Bros.—Thirty Pink Toes.

VICTORIA.

Pantages—Scheppa Circus—Fargo & Richards—Jim Reynolds—Josephine Davis—Bobbie, Clark & Dare—Kremien & Moscow.

TACOMA.

Pantages—Ed & May Erle—Prince & Bell—Somewhere in France—Jack Reddy—Harvey, Henry & Grace—McKay's Scotch Revue.

PORTLAND.

HASSARD SHORT

presents the following headline productions in Keith's Vaudeville Theatres :

"BLEATY-BLEATY"

HARRIET AND MARIE McCONNELL

"BITS AND PIECES"

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Vaudeville's Supreme Production—Spectacular Satirevue written and produced by HASSARD SHORT—Music and lyrics by Roy and Kenneth Webb—25 PEOPLE, 12 SCENES, 100 COSTUMES—Dances arranged by Kuy Kendall—Cast includes Rose Kessner, B. Barrett Carman, Hinda Hand, Mignone Reed, Elmer Brown—Representative, Harry Weber.

In "TRILLS and FRILLS," sensational spectacular song revue, staged by HASSARD SHORT, with special songs written by Roy and Kenneth Webb, Earl Benham, Harry De Costa, Neville Fleeson, H. Von Tilzer—Representative, Harry Weber.

The most successful revue in vaudeville with Jack Patton and Loretta Marks and Girls—Staged by HASSARD SHORT—Representative, Harry Weber.

Musical comedy review Unique—Gorgeous settings and costumes—Staged by HASSARD SHORT—Representative, Laurence Schwab.

Musical Fantasy—Music and lyrics by Roy and Kenneth Webb—10 people, special scene and light effects—Staged by HASSARD SHORT—Representative, Laurence Schwab.

A French Farce in a Chiffon setting.

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CARLSON & FAIRCHILD

Direction, MARK LEVY

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MANAGERS, TAKE NOTICE

SAM MILTON

in "PLAIN TALK"

WRITTEN BY ANDY RICE

DRAMATIC and MUSICAL

"SELF DEFENSE" WITH SOME WORK, WILL BE GREAT MELODRAMA

"SELF-DEFENSE."—A melodrama in a prologue and three acts by Myron C. Fagan. Produced by Edgar MacGregor and presented at Nixon's Apollo Theatre, Monday evening, July 19, 1920.

CAST

McGraw.....	Joseph Allen
O'Neill.....	John Burkell
"Chicken Gunnell".....	Louis Morrell
"Queenie Beaumont".....	Hilda Spong
Florence.....	Marion Coakley
James Cantwell.....	Carl Anthony
"Rabbit Edwards".....	Arthur L. Clarke
Billy Camp.....	Walter Lewis
Spencer.....	Lionel Glennister
Larry Fowler.....	Vincent Coleman
Samuel Hart.....	Charles Abbe
Judge Fowler.....	Frank Burbeck
Mrs. Hart.....	Florence Earle
Hazel Hart.....	Anita Clarendon
Mr. Kaufman.....	Royal T. Tracy

ATLANTIC CITY, July 24.—It's a thrilling story that Myron C. Fagan has unfolded in his play, "Self-Defense," produced by Edgar MacGregor here this week. The threads of the plot are closely knit and a romance that has been woven into it has a properly definite bearing on the whole. There is a murder which, apparently, comes as the result of the romantic element in the play and serves to intensify the interest.

"Chicken" Gunnell deserved death. His nefarious doings, such as deafing in young girls, wrecking the marital happiness of a young lawyer and his wife, the former of whom afterwards becomes a judge, and, among other things, being the chief cause of the suicide of a young girl about to be initiated into a life of shame all make him deserve it. The girl's death, as it subsequently developed, is the prelude of his own demise.

The play is in a prologue and three acts and the prologue, the weakest part of the whole, gives a vague hint of the sequentially detailed story that follows. Gunnell tries to get his wife to help him out of a bad situation with a young girl. She refuses, and Gunnell, as the result of the fix he gets into with the girl, is sent to jail for three years. The wife's refusal to help him out is due to her objection to the manner in which he earns a livelihood.

Gunnell's wife's daughter, by a former husband, then learns of her foster father's criminal business and decides to quit the household. She adopts the name of Florence Hildred and becomes an artist's model. She meets Larry Fowler, a young artist and the adopted son of the judge who, more than three years before, sent "Chicken" Gunnell to jail. Larry and Florence decide to get married. But the "Chicken," recently released from prison, learns of the impending marriage and, thinking that he can use his foster daughter in his business, plans to frustrate it. He comes to Larry Fowler's studio, finds Judge Fowler and his former lawyer, now State's Attorney, there, and, in a fit of rage, first reveals to the judge that it was he ("Chicken") who wrecked the judge's happy home, and that the judge's wife was a good woman at the time and then attempts to shoot the judge but is disarmed by the State's Attorney and leaves.

Several hours late, though, he returns, and, finding Florence and Larry there, he tries to tell the story of Florence's antecedents to young Fowler, and Florence, picking up the pistol previously taken away from the "Chicken," fires point blank at his heart and he falls dead at her feet. Young Fowler then seizes the weapon from her, and, when a policeman arrives, tells the officer that he committed the crime.

The State's Attorney, an intimate friend of the Fowler family, resigns from his office so that he may defend Larry. Then it develops that Florence is the judge's daughter, whom he has never seen, and that the bullet she fired did not even touch

Gunnell, he being shot by young Fowler's servant, Spencer, a brother of the girl who committed suicide. He had fired simultaneously, using a noiseless pistol, as he afterwards confesses.

The play's chief weakness is its comedy. Lines and situations which are really funny are introduced at the wrong time and tend to mock the tense dramatic atmosphere the story creates. But, just the same, "Self-Defense" is a distinctive melodrama which, with some fixing, will make a fine bid for popularity.

Marion Coakley, as Florence, not only gave the best performance in the play but also rose to great histrionic heights at times, what with the seasoned and finished emotional stress she displayed in enacting her role. Carl Anthony, as the State's Attorney, also gave a good performance. But Louis Morrell, as "Chicken" Gunnell, failed to grasp the sinister purport of his role in the early part of the play. Later on he managed to improve his performance. Hilda Spong, as the judge's ex-wife, acted a bit too reserved and dignified, apparently undecided how to interpret her part.

Vincent Coleman, as Larry Fowler, did not give a consistently good performance, but Walter Lewis, cast as his irresponsible young friend, did. And, not only that, but he also proved by his performance that he has a fine sense of comedy values. Frank Burbeck was a satisfactory judge and Charles Abbe might have given a much better performance if he hadn't played his avuncular role in the manner of Cyril Maude's "Grumpy."

The balance of the cast, for the most part, gave satisfactory performances. They are Florence Earle, Anita Clarendon, Royal T. Tracy, Lionel Glennister, who deserves special mention for his excellent performance as the servant, Spencer, Arthur L. Clarke, Joseph Allen, who was funny, but too much so, as a police sergeant; John Burkell and Joseph Allen.

The play is well staged and the settings are entirely acceptable.

REHEARSING "PADDY"

"Paddy the Next Best Thing," which scored such a tremendous hit in London went into rehearsal here last week and Robert Courtneidge, from London, who is to produce it here, is already en route from Australia in order to reach New York early next month in time for the premiere.

The cast includes Eileen Huban, Cyril Scott, Pauline Armitage, Eunice Elliott, Walter Edwin, Julia Stuart, Charles B. Wells, Isabelle West, Hugh Huntley, Kitty O'Connor, Hamilton Christie, Charles McCarthy, Hilda Harris, Lida Kane and Emily Lorraine.

ANGLIN TO OPEN FRAZEE

Margaret Anglin will open the Frazeé Theatre, formerly the Harris, in the latter part of August. Miss Anglin has two vehicles, "Joan of Arc" and "The Woman of Bronze," but it is most likely that, for the opening attraction, she will offer the latter, a play adapted from the French, in which she played a successful tour last season. August 28 is the tentative date of the opening. In a series of special performances the coming season Miss Anglin will give further revivals of the Greek classics.

MONTREAL REVUE CLOSES

MONTREAL, Can., July 22.—The revue produced here at the Blue Bird Cafe by Andre Sherri, a replica of the one presented by him last season at the Palais Royal, New York, has closed, but will again be put on, beginning September 7. At present the cafe has no revue and, during the Summer months, will have only an orchestra and one or two singers.

TO PLAY FRANK BACON PART

Milton Nobles, well known to theatre-goers of a generation ago, will rejoin the profession this season after an absence of fourteen years to take up the role of Frank Bacon in "Lightnin'," on the road.

ROSTAND'S 'ROMANCERS' HAS DELICATE HUMOR; WELL PRODUCED HERE

"THE ROMANCERS" (Les Romanciers), a three-act satire in verse by Edmond Rostand. Produced by the Community Theatre under the auspices of the Washington Square Community Council, and presented in the open air at Judson Memorial House, 81 West Third street, Friday evening, July 23, 1920.

Percinet.....	V. L. Granville
Bergamin.....	Wm. St. James
Straforel.....	Frank Lea Short
Pasquin.....	William Podmore
Sylvette.....	Daisy Vivian
Jeanne.....	Helen Cohen

"The Romancers" is one of the most delightful comedies in verse that we have witnessed in the longest time and its charm was greatly enhanced by the splendid manner in which it was acted last week in the open air by the Community Players. We may even add that if these players continue to exhibit as much sincerity and ability in the plays that are to follow, they will surely achieve wide dramatic renown.

There is more tang to Rostand's graceful and humorous lines in this play than there is in any half dozen comedies presented here during the past season. Besides, there is a Watteau-like element about it which gives it a definite dramatic distinctiveness.

The story has to do with two families living on adjoining estates whose respective children, Percinet, son of Bergamin, and Sylvette, daughter of Pasquin, are lovers. There is a brick wall that divides both estates. Over this wall, the lovers carry on their love affair, thinking, the while, that their respective fathers are deadly enemies and, therefore, opposed to their marriage. But the fathers are, in reality, fast friends who have led their children to believe that they are enemies and opposed to the match, so that the children will only be the more eager for it.

The fathers, in their eagerness to invest the affair with as much romance as possible, arrange a fake abduction so that Percinet may rescue his lady love. The abduction comes off as arranged, Straforel, a down-at-the-heels actor, being the medium through whom it is carried out. But the young lovers afterwards find out how they were hoaxed, which causes a rift in their romantic lute.

Finally, through the further efforts of Straforel, who must needs earn the money he has been promised by the fathers, the lovers are brought together this time for good.

Daisy Vivian, as Sylvette, gave an exceptionally delightful performance. She read her lines and gave point to them in a singularly intelligent manner, proving two things thereby: First, that she is a capable actress and second, that she had a thorough understanding of her role. William Podmore, as the snuff-sniffing and merenary father of Sylvette, gave a performance that was full of subtlety. William St. James, as the rotund father of Percinet, played with becoming humor. Frank Lea Short as Straforel, the swash buckling actor, played his part in a thoroughly becoming grandiose manner that made the part stand out. V. L. Granville, as Percinet, had a tendency to overplay the part, but, just the same, read his lines, especially the romantic ones, with due regard for their beauty. Helen Cohen played a maid-servant's part acceptably.

Considering the limitations of the back-yard, in Washington Square, where the play was presented, it was remarkably well staged by Frank Lea Short and the lighting effects were well manipulated, despite occasional slips in the directions.

It seems to us that "The Romancers" should find wide favor among theatre-goers who really love the theatre.

RE-NOME BALTIMORE HOUSE

BALTIMORE, July 23.—Renovations on the old Albaugh's Theatre are rapidly nearing completion and it will be reopened on Labor Day as The New Lyceum with "Beyond the Horizon." The old house was originally constructed on rather simple lines which are being supplanted by more elaborate devices of stucco, sumptuously designed.

New cornices are also being introduced into the lobby, to the ceiling of which plaster designs reminiscent of wedding cakes, are being attached.

The Lyric Theatre is also being revived.

"COME SEVEN" PLAY OF NEGRO LIFE, HAS REAL ROLICKING FUN

"COME SEVEN." — Comedy of negro life in three acts by Octavus Roy Cohen. Produced by George Broadhurst Theatre, Monday evening, July 19, 1920, at the 48th Street Theatre.

CAST	
Urias Nesbit.....	Arthur Aylsworth
Florian Slappey.....	Earle Foxe
Semore Mashby.....	Charles W. Meyer
Probable Huff.....	Harry A. Emerson
Lawyer Evans Chew.....	Henry Hanlin
Cass Deegers.....	Thomas Gunn
Vistar Golins.....	Gail Kane
Elzevir Nesbit.....	Lucille La Verne
Lithia Blevins.....	Susanne Willis
Mrs. Chew.....	Eleanor Montell
Mrs. Golins.....	Carrie Lowe

There is so much rollicking fun and so many humorous situations in "Come Seven," the comedy of negro life which Octavus Roy Cohen has devised from his stories in the *Saturday Evening Post*, that one is inclined to overlook its rather obvious lack of fidelity in depicting the phases of life it touches upon. It makes a direct appeal to the risibilities. And, after all is said and done, what does your Summer theatregoer care about what makes him laugh for \$2.50 more or less, plus the war tax he spends, just so long as he can go home feeling the happier for having spent the money.

So we'll not dwell too much on the lack of reality that "Come Seven" contains. We'll simply record that here is a show which has to do with various negro characters who exist on the stage rather than in any locality in this country.

And, lest we be mistaken about the real color of the players in the cast, there was inserted in the program a folder advising that all of the players are white. As a matter of fact, for the most part they acted like whites, too. That is to say, the players' adaptability for the respective roles they enacted was approximated by the thin layer of burnt cork that covered their collective faces.

Mostly, the show is shot through with gags. Good gags they are too and the kind that will ultimately find their way into vaudeville houses, where a number of them, cribbed from the S. E. P. stories, have already found their way.

Nevertheless, there are a few players in the cast who manage to carry on favorably, despite the evident difficulty of maintaining the negro dialect that each must needs utter. Chief among these is Lucille La Verne, cast as the wife of a shiftless craps shooter. Miss La Verne has had a great deal of experience in negro roles, as her work in "Come Seven" would seem to indicate. Arthur Aylsworth, as a gentleman handy with "bones," was amusing at times.

Charles W. Meyer, as an old negro money lender, managed to give the character a great deal of definiteness. And, as for Gail Kane, who was a dusky heart enthraller, she looked mighty attractive. Henry Hanlin, as a lawyer, was pompous to a fault.

Just the same, there are very few people who will fail to enjoy sitting through a performance of "Come Seven," for its lines have a humorous tang that one rarely encounters in a Summer show, which is essentially what the piece is.



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BABE HEALY GRANT—RESTING THIS SEASON

BABE HEALY GRANT



JOHN O. GRANT

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Opening Stands and Executive Staffs of Burlesque Shows This Season

Columbia Circuit opens regular season August 23, American, August 23. M after name indicates Manager and A Agent

COLUMBIA CIRCUIT

SHOW AND OPENING STAND	THEATRE	EXECUTIVE STAFF	OWNER
Bostonians New York	Columbia	Frank Pierce, M Agent not appointed	Charles Waldron
Hip, Hip, Hooray Girls Brooklyn	Casino	George Belfrage, M Agent not appointed	George Belfrage
Best Show in Town Newark	Miner's Empire	Lou Oberwarth, M No agent	James E. Cooper
Hits and Bits Philadelphia	Casino	William Clark, M Julius Michaels, A	Herk & Pearson
Step Lively, Girls New York	Hurtig & Seamon's	Wm. Eisenlohr, M Julius Michaels, A	Arthur Pearson
Lew Kelly's Show Paterson	Orpheum	Fred Sears, M No agent	Jack Singer
Flashlights of 1920 Jersey City	Majestic	Fred Clark, M Agent not appointed	Jacobs & Jermon
Follies of the Day Perth Amboy Plainfield Stamford Bridgeport, 3 days	Majestic Plainfield Stamford Park	Jack McNamara, M No agent	Barney Gerard
Jollities of 1920 Providence	Empire	Lew Howe, M No agent	Sam Howe
Jack Singer's Own Show Boston	Casino	Jack Singer, M No agent	Jack Singer
Powder Puff Revue Hartford	Grand	Harry Shapiro, M Agent not appointed	Herk & Pearson
Liberty Girls Waterbury	Jacques	Alec Gorman, M Harry Newman, A	Drew & Campbell
Dave Marion's Own Show New York	Miner's Bronx	Bob Travers, M Nat 'Baron' Golden, A	Dave Marion
Harry Hastings' Big Show Brooklyn	Empire	H. C. Ditmas, M Not appointed, A	Harry Hastings
Mollie Williams' Own Show Philadelphia	People's	A. R. Ditmas, M Harry Williams, A	Geo. W. Rife
Maids of America Baltimore	Palace	Charles Falke, M No agent	J. Herbert Mack
Folly Town Washington	Gayety	Joe Edmonston, M Louise Franks, A	James E. Cooper
Sporting Widows Pittsburgh	Gayety	Ben Harris, M Agent not appointed	Jacobs & Jermon
Social Maids Youngstown Akron	Park Grand	Ed Chipman, M Charles Bragg, A	Hurtig & Seamon
Bowery Burlesquers Cleveland	Star	Ed Lester, M Charles Bragg, A	Hurtig & Seamon
Girls De Looks Toledo	Empire	Sam Rice, M No agent	Barney Gerard
Ed. Lee Wroth and His Best Show Dayton	Lyric	A. J. Phillips, M Bob McGuire, A	Hurtig & Seamon
Abe Reynolds Revue Cincinnati	Olympic	James Weeden, M Joe Dorney, A	Max Spiegel
Girls of the U. S. A. Chicago	Star and Garter	Al Rich, M Chris Nauman, A	Hurtig & Seamon
Roseland Girls Des Moines, 4 days	Berchell	Maurice Wainstock, M No agent	James E. Cooper
Victory Belles Omaha	Gayety	Art Moeller, M No agent	James E. Cooper
Million Dollar Dolls Kansas City	Gayety	Ira Miller, M No agent	Bon Ton Doll Co.
Bon Tons Layoff between Kansas City and St. Louis	"Doc" Chas. Livingston, M. No agent	Bon Ton Doll Co.	
Town Scandals St. Louis	Gayety	Ed Edmonston, M Fred Jacobs, A	Irons & Clamage
Al Reeves' Joy Bells Chicago	Columbia	Al Reeves, M Agent not appointed	Al Reeves
Jingle Jingle Detroit	Gayety	Otto Kleives, M Chas. Foley, A	I. H. Herk
Girls from Happyland Toronto	Gayety	Manny Rosenthal, M Frank Freeman, A	Hurtig & Seamon
Peek-a-Boo Buffalo	Gayety	Arthur Harris, M Chas. Croff, A	Jean Bedini
Twinkle Toes Rochester	Gayety	Wash. Martin, M Murray Marcus, A	Jean Bedini
Big Wonder Show Syracuse, 3 days Utica, 3 days	Bastable Gayety	Frank Parry, M Henry Wolf, A	Hurtig & Seamon
Rose Sydell's London Belles Montreal	Gayety	Larry Nelms, M Sam Clark, A	Wm. S. Campbell
Golder Crooks Albany	Empire	James Fulton, M Dollar Sign Daly, A	Jacobs & Jermon
Parisian Whirl Boston	Gayety	Not appointed, M Not appointed, A	Billy Watson

Shows alternate in New York, Hurtig & Seamon's and Miner's Bronx. In Brooklyn Casino and Empire. In Boston, Waldron's Casino and Gayety. Chicago, Columbia and Star and Garter.

AMERICAN CIRCUIT

SHOW AND OPENING STAND	THEATRE	EXECUTIVE STAFF	OWNER
Beauty Trust Brooklyn	Star	Bob Cohen, M	I. H. Herk
Bathing Beauties Hoboken	Empire	Lou Lesser, M Not appointed, A	Rube Bernstein and Geo. Gallagher
Cute Cuties Newburgh, 3 days Poughkeepsie, 3 days	Cohen's Cohen's	Geo. Young, M Not appointed, A	Herk, Kelly and Damsel
Pat White's Gayety Girls Boston	Howard	Harry Thompson, M Agent not appointed	Wm. S. Campbell
Hurley Burley New Bedford, 3 days Fall River, 3 days	New Bedford Academy	Man'g'r not appointed Bob McTee, A	I. H. Herk
Title Tattle Worcester	Grand	James Kenny, M Jack Fay, A	Deady & Kenny
Girls from Joyland Springfield	Plaza	Sim Williams, M	Sim Williams
Round the Town New York	Mount Morris	Irving Becker, M Chas. Reilly, A	Strouse & Franklyn
Girls from the Follies Brooklyn	Gayety	Wm. Truehardt, M Chas. Reilly, A	Strouse & Franklyn
Big Sensation New York	Olympic	Dick Zeissler, M No agent	Henry Dixon and Ben Levine
Grown-Up Babies Newark	Gayety	Billy Vall, M Fred Strauss, A	Vall Amus. Co.
Puss Puss Trenton, last 2 days	Grand	Lew Stark, M Sam Rothschild, A	Hurtig & Seamon
Lid Lifters Philadelphia	Trocadero	Lew Talbot, M Bob Bedini, A	Lew Talbot
Jazz Babies Scranton	Majestic	Wm. V. Jennings, M Eugene Smith, A	Peck & Jennings
Kandy Kids Binghampton, 3 days Auburn, 1 day Niagara Falls, 2 days	Armory Auditorium International	Eddie Daley, M No agent	Dave Krauss
Follies of Pleasure Toronto	Star	Nes La Vine, M No agent	Rube Bernstein
Tiddle de Winks Buffalo	Academy	Harry Rose, M Walter Meyers, A	Harry Rose
Some Show Detroit	Cadillac	Louie Gerard, M No agent	Barney Gerard
Naughty Naughty Chicago	Englewood	Dave Hamil, M Joe Mack, A	Irons & Clamage
All Jazz Review St. Louis	Standard	Sam Reider, M	Irons & Clamage
French Frolics Kansas City		Frank McAleer, M Arthur Duggs, A	E. Thos. Beatty
Beauty Revue St. Joe, 1 day	Lyceum	Manny Russak, M No Agent	I. H. Herk
Record Breakers Minneapolis	Gayety	Hughy Bernard, M	Jack Ried
Whirl of Mirth St. Paul	Gayety	Asa Cummings, M	Issy Weingarten
Cabaret Girls Milwaukee	Gayety	Mike Kelly, M Harry Flinberg, A	Herk, Kelly and Damsel
Tempsters Chicago	Haymarket	Abe Finberg, M	Lew Talbot
Tidbits of 1920 Terre Haute Indianapolis	Grand Opera House Park	Bob Schoenacker, M Tom Nolan, A	E. Thos. Beatty
Monte Carlo Girls Louisville	Gayety	Tom Sullivan, M No agent	Tom Sullivan
Mischief Makers Cincinnati	Empire	Ed Sullivan M No agent	Sullivan & Gerhardy
Razzle Dazzle Columbus	Lyceum	Frank Hixon, M Joe Winant, A	Harry Hastings
Parisian Flirts Cleveland	Empire	Chas. Robinson, M Jim Brown, A	Chas. Robinson
Sweet Sweetie Girls Detroit	Avenue	Frank Livingston, M Tom Mulligan, A	Vall Amus. Co.
Social Follies Pittsburgh	Academy	Max Quirtzman, M Joe Levitt, M	Max Spiegel
Broadway Belles Pennsylvania Circuit		Dave Levitt, A	Levitt & Oppenheimer
Kewpie Dolls Baltimore	Gayety	Jack Perry, M Rube Benson, A	Harry Hastings
Joy Riders Washington	Folly	Al Lubin, M Frank Metzger, A	Geo. Jaffey
Stone and Pillard Philadelphia	Bijou	Gus Kahn, M	I. H. Herk

REHEARSALS MINERS BRONX

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ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

The Wood Sisters opened this week at Shanley's cafe.

Peggy Hoffman has signed with Ziegfeld for the new "Frolic."

Ruth Chatterton returned from Liverpool Saturday on the White Star Liner Baltic.

Mandy Hauser opened with "Bits and Pieces" at the Majestic, Chicago, this week.

Ukelele Hughes has been signed by Ben Hastings for Henry P. Dixon's Sensation show next season.

Harold Diamond, violinist, closed at Whitney's, Sea Gate, Coney Island, last week.

H. Fletcher Rivers is rehearsing a special ballet number for the Sam Howe show entitled "Roses, Butterflies and Bees."

Irene Palmer has been added to "The Ziegfeld Follies" at the New Amsterdam Theatre.

Corinne Barker and Hobart Henley have doubled for life and sailed last Saturday for a honeymoon trip in Europe.

Vera Kelley (Mrs. Denny Creed) gave birth to a seven pound baby girl at the Misericordia Hospital last week.

Princess Rajah has been signed by Worth Blumenfeld Co. to play the leading role in the motion picture, "Pharaoh's Daughter."

Beatrice Loveria, the dancer, closes a twelve weeks' engagement at Shanley's this week and is contemplating a European trip.

Princess Leilani closed for the Keith time last week and reopens her season on the same time August 2 at Proctor's 23d St.

Harry Delf has been signed by Arthur Hammerstein to appear in "Jimmie," the new Frances White musical piece opening here September 20.

Virginia Fox Brooks has been engaged by Grossmith and Laurillard for their forthcoming production of "The Great Lover" in London and will sail August 14.

Billie Burke and Rupert Hughes, the author, have arranged to give an entertainment for the prisoners in the State Reformatory for Women at Bedford, N. Y., this week.

Jane Houston, late leading woman for William Faversham, and John Drew, who recently returned from London, have been engaged for a part in "Call the Doctor," the new Belasco show.

Frank Bacon, star of "Lightnin'," has taken a week's vacation, during which time his part will be played by Milton Nobles, who will do the part in one of the road companies next season.

Florence Walton has cabled from Italy that she will be back in New York on September 20. She has been touring in that country and Switzerland for the past few weeks.

Rennold Wolf and Channing Pollock are due to return to New York in a few days from Alexandria Bay, Thousand Islands, where they are fishing. Wolf intends sailing for London shortly.

Kitty Marion, one-time English actress and later militant suffragist, has been missing since July 14, according to friends, who appealed to the police to help find her last week.

Samuel Ledner is directing the dialogue and Ruth Savoy is putting on the dance numbers for "Scandals of 1919," the rights of which have been leased by George White to Marty Sempter.

Hope Eden, mind reader and aviatrix, raced to a tie in Hartford, Conn., last Thursday, where her opponent in the airplane contest was Eddie Deeds, formerly with the American Flying Corps overseas.

Charles Bartholmew has been engaged by A. H. Woods to play the part of "Pumperston," in "Tilly of Bloomsbury," which opens in a few weeks at the Booth Theatre.

Hamilton and Rawson have closed on the Keith Canadian time and arrived in New York. They will take a few weeks' vacation before resuming Fall engagements.

Fred Denfeld has been engaged to take the place left vacant by the resignation of Ed. Hurley from the Lights Club, although the press work will be done by "Manny" Manwaring.

The Two Leightons, Miss Johnson, Harry Bulger, Jim Hill, Frank Westphal and Dooley and Sales gave a show at the Milburn Country Club at Baldwin prior to their appearance at the Lights Club last Saturday night.

Herbert Evans, publicity director of Luna Park, gave a party last Friday afternoon at the park to Julia Kelty, Sam White, Eva Puck, Frankie Herbert, Grace and Ruth Stewart, Sam Abrahams, Marie Klein, Verna Harworth, Isabelle Miller and Zelda Denyes, principals and chorus girls of Jean Bedini's "Shelburne Girl Revue."

"Some Day—You'll Want My Love"

Our romance is over you say?
I'm sorry, dear, sorry 'tis true
Your love for me's faded away?
Another looks better to you.
You, too, some day will be sorry,
And know what it means to feel blue;
That's why I warn you to tarry;
And listen while I say to you:

CHORUS
Some day you'll regret it, now don't you
forget it,
You'll know what it means to feel blue.
Some day you'll grow lonely, you'll be wanting
only
A love that you know to be true.
And then with tears falling, your heart will
start calling
The heart you are breaking to-day.
Oh dearer, relent, I know you'll repent
Some day when you're miles away.

Just think of the wonderful hours,
We've spent in our garden of love;
Happy as beautiful flowers,
That grow in the gardens above.
Don't tell me our love dream is thoro'
For dearie as sure as you do,
The love which you'd now throw away
You'll find yourself wanting some day.

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Just the Song to Make a Singer**
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Profs. send permanent address. Watch Bill-
board and Clipper ads.

AMES TO PRODUCE AGAIN

Winthrop Ames, former director of the New Theatre, now called the Century, and who is the owner of the Little and Booth theatres, is preparing to produce a new play, it was announced last week. The play is one of adventure in modern India and written by William Archer, the English dramatic critic and essayist. The Archer play is scheduled to open here next Christmas week.

Ames is an independently wealthy man with whom the theatre is more an artistic hobby than a means of acquiring wealth. He was chiefly instrumental in bringing Maeterlinck's "Blue Bird" to this country and having it produced some years ago at the then New Theatre.

Since that time he has produced several distinctive plays in his own theatres, notably "A Pair of Silk Stockings," which had a long run here. Two seasons ago he produced "The Betrothal," Maeterlinck's sequel to "The Blue Bird." This play ran at the Shubert Theatre. Since then he has produced no new play, leasing his Little Theatre, for a term of years, to Oliver Morosco.

SPECIAL MATINEES OF "IRENE"

Owing to the Summer success of "Irene," at the Vanderbilt Theatre, there will be two special matinees, Thursday, August 12, and Friday, August 13.

AFTER "SEEING THINGS" RIGHTS

J. C. Duff, who has been associated with the management of Daly's Theatre, London, for the past twenty-five years has just arrived from England and is negotiating with Margaret Mayo and Aubrey Kennedy, authors of "Seeing Things," for the English rights of this farce, now at the Playhouse. It is his intention, if he can secure the rights, to present this play in London early in October.

BUY "PITTER-PATTER"

The rights to "Pitter-Patter" have been purchased from Arthur Klein, who tried it out some time ago, by Marty Sampter and Max Plohn, in conjunction with William B. Friedlander. They will put it into rehearsal immediately, open it out of town next month, and present it in New York soon after.

The piece is a musical version of "Caught in the Rain," a farce by William Collier and Grant Stewart. It was rewritten by Will M. Hough, with lyrics and score by Friedlander. Billy Kent has been engaged for the principal role.

BOOKED FOR CHICAGO

CHICAGO, Ill., July 24.—Among the future attractions slated for Chicago are the following:

"Buddies," a musical play by George V. Hobart and B. C. Hilliam will go into the Woods, opening Aug. 2.

"Transplanting Jean," with Arthur Byron and Martha Headman, opens Aug. 3 at Powers.

"Ed Wynn's Carnival" opens Aug. 15 at the Illinois Theatre.

"Apple Blossoms" will open Aug. 29 at the Colonial Theatre.

BURLESQUE NEWS

(Continued from Pages 14 and 25)

**KAHN'S COMPANY,
WITH NEW ADDITION
GIVES GOOD SHOW**

An improvement in the cast at Kahn's Union Square was noticeable last week in the person of Evelyn Cunningham, one of burlesque's cleverest women. She is a member of Barney Gerard's "Follies of the Day" Company on the Columbia Circuit and was also a member of his company that recently played a few weeks on the

coast. She is playing a couple of weeks at Kahn's house and is what one might call a real performer.

Miss Cunningham is a blonde, with a most pleasing personality. She is a corking good woman for reading lines and knows how to "feed" for laughs. She also knows the art of delivering a number and never failed to get the best results last Wednesday night. Her wardrobe was in keeping with her work.

The show was in two parts and several scenes. The first part was called "A Trip to the Island" and the burlesque "Look Out Below," both staged by Joe Rose. The first part was composed of bits intermingled with catchy numbers. The burlesque was a travesty on "Ten Nights in a Bar Room." Both were highly entertaining.

The comedy was taken care of by Rose and Harry Bentley, they doing the characters they have been doing right along. These two boys certainly work well together and the way they put the comedy over was great.

George Walsh did "straight" in the first part and a tramp in the burlesque. Harry Keeler worked "straight" throughout the show.

Norma Bell stood out in several of the scenes and rendered her "Blue Diamonds" number very well, as she did "Star Light Love."

Margie Pennetti did nicely in the scenes in which she appeared and got lots of action out of her numbers. Her Spanish number "La Spagnola" was done very well.

Mabel Howard showed plenty of pep both in the scenes and in her numbers, putting "Hold Me" and "Chocolate Bon Ton Ball" over well.

The "Easy Mark" bit, done by Rose, Bentley, Walsh, Keeler and Miss Bell, went over finely, as did the "Throwing the Voice" hit by Bentley, Rose and Walsh.

"Getting Something Nice" bit was well worked up by Bentley, Rose, Walsh and the Misses Cunningham, Bell, and Howard.

There were some good laughs in the "Baby" bit as offered by Rose, Walsh, Bentley, Keeler and the Misses Bell, Cunningham, Pennetti and Howard.

The way Rose, Bentley, Walsh, Keeler and the Misses Cunningham, Bell, Howard and Pennetti did the "Smith Family" bit was amusing.

In a "boxing" bit, two of the chorus girls, Babe Quinn and Mercedes Brauch, put up a lively bout.

Miss Cunningham's Japanese number was a big hit, as were all her numbers.

Although the night was extremely hot, the girls all worked hard and did much to

help get the numbers over. They all looked pretty, particularly the taller girls in the back line.

The house was well filled, as it has been all Summer.

**JUST OUT
McNALLY'S BULLETIN No. 6**

Price, One Dollar Per Copy

Gigantic collection of 132 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologues, parades or fill-in bits, the whole review. Notwithstanding that McNally's Bulletin No. 6 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 6 contains the following gilt-edge, up-to-date comedy material:

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PLAYING U. B. O.

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Presenting an ARTISTIC SINGING and DANCING REVUE. Special Set.

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NOW PLAYING
HAVE YOU SEEN MY NEW ACT BY IRVING BIBO, AL WILSON AND MYSELF? IF
YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.

WILLIE SMITH

JEST-ER
SINGERARTHUR O. HELEN MARIE
MAY KILDUFF and ALLERTON
A HANDY MAN
EVERY OPERA NEEDS ONE
Direction FRANK DONNELLY

THE ACT DIFFERENT

MAPELA Hering's Hawaiians BILLY
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BILLY HAL WILSON

in SONGS AT THE PIANO

Music by FRED RATH

Lyrics by AL. DUBIN

JOHN R. GORDON & CO.

ZUKOR ISSUES A REPLY

In answer to the charges recently made by the Motion Picture Theatre Owners of Cleveland, in regard to the theatre ownership issue, Adolph Zukor has issued a statement in which he promises to personally investigate the complaints. His statement is as follows:

"During the last few weeks hundreds of my friends among the exhibitors of the country have telegraphed and written to me personally expressing confidence in the Famous Players-Lasky Corporation, and giving concrete evidence of their confidence by renting Paramount pictures for their theatres.

"These exhibitors have been frank enough to tell me that the consistent merit of Paramount pictures has been the cause in large measure of the prosperity their theatres are now enjoying."

"These voluntary messages from exhibitors are a source of infinite pride and gratification to me, for since I have been in the motion picture industry it has been my aim, as it has been the ambition of my associates, to produce the best pictures that brains and money can make.

"However, not only do I want to retain the good will of those exhibitors who are doing business with me now and have done business with me in the past, I also want to show exhibitors who may consider they have a grievance that I am more than ready to rectify what cause for complaint they may have.

"It has been said that employees of Famous Players-Lasky Corporation have threatened exhibitors that if they did not book Paramount Pictures or pay the prices they wanted, this company would buy them out or build theatres to compete with theirs. These complaints have never been made to me directly. Had I been informed of these alleged abuses I should have demanded an immediate accounting. And if I found that any employee of this corporation was guilty of making such threats that employee would have been discharged instantly. I have never authorized such practices; nor has any official or agent of Famous Players-Lasky Corporation authorized such practices.

"I want exhibitors to know that the success of the industry as a whole is the closest thing to my heart. I also want them to know that fair business dealing on the part of every representative of this company is the only method I will countenance.

"I have taken personal charge of this end of our business and I will consider it a personal favor if any exhibitor having a grievance against us shall make his complaint to me personally or by wire or letter. I promise that I shall myself investigate all such complaints and I guarantee that I shall see that absolute justice is done. I cannot say this too strongly, for the good will of the people we serve is the keystone of our business structure. I value the respect of every exhibitor far above the business he may give me.

"I am now collecting from all the exchange zones of the country data bearing on the controversy that developed at the convention of the Motion Picture Theatre Owners of America at Cleveland.

"At the earliest possible moment with this data on hand, I will present the facts so that the exhibitors of the country can clearly understand the position of myself and my associates, and so that they will be fully apprised of the fact that our institution desires to maintain friendly and amicable business relations with the exhibitors of the United States.

"Let me reiterate: Our position has always been open and above board. That's our position now. I am in my office every day. The door is always open. I am in charge, and any exhibitor having a complaint to make has my promise that I personally will investigate his grievance and see that any cause for complaint which may exist is corrected immediately."

BESSIE LOVE LEAVES

Bessie Love has finished a four-week vacation in New York and is back in Hollywood, where she will soon begin production of "Old Curiosity Shop."

FRENCH COMPANY ORGANIZES

The incorporation of the Franco-American Cinematograph Company, a \$100,000 organization which will have the backing of the French Government, is expected to bring about an alliance of the motion picture theatres and producing companies of America and Europe. The announcement of the new company was made late last week by M. Andre Himmel, special representative of the French Government in this country. At present the company subsidizes the Societe Cinematographique de France, which controls 20,000 theatres and all the producing companies of France, Italy and Germany.

The new company was incorporated under the laws of Delaware. All of the stock has been subscribed by Paris bankers. According to M. Himmel, however, the direction of the organization will be jointly in the hands of French and American motion picture men and financiers.

The directors include Lucien Jouvaud, president of the French Hospital; Howard K. Wood, president of the United States Corporation Company; Frank D. Pavey, president of the Alliance Francaise, and Senor Fiburcio Castaneda Calle, a Spanish Senator, now in Cuba. G. J. Fleischmann, of the Fleischmann Construction Company, was one of the incorporators of the company and has been retained to make a study of French theatres prior to laying out a plan of construction for similar theatres in this country. When seen at the Hotel Seville, M. Himmel said:

"It has been the desire of the French Government ever since it founded the Societe Cinematographique de France to bring about an alliance with American and other motion picture producers and theatre owners. For this purpose, it has approved the formation of the Franco-American Cinematograph Company. The new organization already has allied itself with several of the larger motion picture producers in this country and eventually hopes to absorb every company and every motion picture theatre.

"When this is done we will introduce the best American films into France and the remainder of the Continent, and will also bring French pictures into this country. There is a mistaken idea in America today that France prohibits the importation of American pictures. This is not true. We only prohibit the importation of undeveloped film. Only French competition prohibits the more extensive use of American pictures in France, and this will be done away with as soon as we have completed our alliance with American producers and American theatre owners."

Influential Frenchmen interested in the new company include M. Viviani, former Premier, Baron de Rothschild, Albert Daladier, former Under Secretary of State; Andre Messager, musical director of the Opera Comique; M. Couya, formerly Minister of Commerce and Industry; M. Letellier, owner of La Journal; Jean Richépin, a member of the French Academy and commander of the Legion of Honor; Pierre Wolf, former president of the Society of Authors and Composers; M. Simyan, former minister and president of the French Commission of Motion Picture Censors, and Marcel Prevost of the French Academy.

"WAY DOWN EAST" COMPLETED

D. W. Griffith's production of "Way Down East," for which he paid \$175,000 for the motion picture rights, has just been completed at the Griffith studios at Mamaroneck (N. Y.), and will be shown for the first time at the Forty-fourth Street Theatre, New York City, on or about August 30.

This production, declared the greatest Griffith has made since "Hearts of the World," will have in the cast Lillian Gish, Richard Barthelmess, Lowell Sherman, Burr McIntosh, Mary Hay (Mrs. Richard Barthelmess), Creighton Hale, Kate Bruce, Edgar Nelson and George Neville.

FRIARS TO BANQUET FAIRBANKS

Mary Pickford and Douglas Fairbanks will be the guests of honor at a complimentary dinner and dance to be tendered them by the Friars Club at the Hotel Astor, Sunday evening, August 1.

SHOT JUST MISSES

SEATTLE, July 22.—While leaving the Liberty Theatre, where he had been reviewing pictures last Friday, J. G. Von Herberg was shot at by an unidentified man and narrowly escaped serious injury or death when the bullet struck a seat. He stated he had noticed a man in a second story window of a building opposite the theatre watching him several times during the evening. The shot, which was fired through an open window of the theatre, is believed to have been the work of some one connected with the strike of union employees in all of the Jensen and Von Herberg theatres.

SMALL FORMS PLAY COMPANY

Edward E. Small has formed a new play buying, selling and leasing company, known as the Ed Small Play company, Inc., and its offices will be suite 320 Putnam Building.

J. J. White, for a long time connected with the Century Play company, is to be general manager and will have charge of the buying, selling and leasing of plays for legitimate and motion picture adaptation. New play material will be sought. The work of the new firm starts on August 1st.

ARRESTED IN CHECK CASE

ASBURY PARK, N. J., July 22.—Olga Downs, a Russian woman, who claims to be a motion picture actress, was arrested here this week on a charge of passing worthless checks. Miss Downs, who is living at the Lafayette, says she is a resident of 30 Lexington avenue, New York, and that she believed there were ample funds in the bank at the time she gave the checks. The amounts were for \$5, \$18 and \$25, the first on the hotel and the other two on dressmaking establishments.

1ST NAT'L OPENING EXCHANGES

TORONTO, July 24.—Arrangements are being made here for the opening of a First National office in this city. Montreal and St. John, about Sept. 15, for distribution in Eastern Canada. Regal Films will continue to distribute the product until the new exchanges open. Large offices have been rented.

**MY TENTH
SEASON, AND
AGAIN FEATURED
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**SIXTH SEASON
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**SECOND
SEASON
CLASSICAL
DANCER**

**PEE
WEE
SOUBRETTE**

**WITH
"OH-BY JINGO"
PLAYING
K. and E. CIRCUIT**

**SIGNED
WITH
I. H. HERK**

EUROPEAN CONDITIONS BAD

Some interesting facts in regard to existing conditions abroad have been brought back by Frank H. Cromelin, of Inter-Ocean, just returned from a trip to Europe.

In England, he says that bookings are from sixteen to eighteen months ahead, which is not healthful. He points out that there is room for several thousand additional houses in England.

In France, low prices make a very unsatisfactory market. Belgium, he says, is active. The German market at present shows no interest to American manufacturers.

He believes an American picture will displace in a large measure German and Italian productions which now dominate Austria-Hungary.

Mr. Cromelin believes that the exchange situation is a very serious one, but regrets that he is unable to report that a friendly attitude exists toward America. For various reasons England, France, Germany and Austria do not appear to like America's attitude during and since the war.

PERRETT OBTAINS RIGHTS

Leonce Perrett now has in his possession, as a result of his European trip, the motion picture rights to Rudyard Kipling's "Life Begins Tomorrow," by Guido Verona, "Around the World in Eighty Days," Alexander Dumas' "L'Eprangere," and Pierre Benoit's "The Spring Secret." In addition to these, he purchased for filming "Life Begins Tomorrow," by Guido Verona, and "The Lace Fairy and the Divine Roland," by Louis Letange.

The French rights to "The Empire of Diamonds," which Perrett went abroad to film, has been purchased by the newly-formed Franco-American Cinematograph Company, which concern is now negotiating for his services as director-general.

BUY MAE MARSH STORY

Robertson Cole has purchased "The Girl Who Lived in the Woods," as a vehicle for Mae Marsh, and will start production within a few days under the direction of John Adolphi. The story is by Marjorie Benton Cooke.

ACTOR SUES DeCOURVILLE

LONDON, Eng., July 24.—Clayton Greene, an actor, is suing Albert DeCourville in the King's Bench Division for breach of contract, claiming that he was engaged, verbally and in writing, to play the juvenile lead in "The Very Idea," when it was produced at the St. Martins. He claims that his salary was to have been \$150 a week and that he was engaged for the run of the piece. He sued for \$2,000, and, at the trial, it was established that he had rehearsed the part and been told he was suitable for it, but, later, asked to relinquish it for another, which he refused.

GOLDWYN ELECTS DIRECTORS

Goldwyn Pictures Corporation, at a meeting held last Friday, elected T. Coleman du Pont; Messmore Kendal, president of the Moredall Realty Corporation, controlling the Capitol Theatre; Edward Bowes, managing director of the Capitol Theatre; Robert W. Chambers, novelist; William Braden and Frank H. Hitchcock, former Postmaster General, as directors, to the board of that organization.

PICK BILLIE BURKE'S NEXT

Jesse L. Lasky has selected "The Education of Elizabeth," a comedy by Roy Horniman, as Billie Burke's next vehicle to follow "The Frisky Mrs. Johnson." The scenario will be written by Elmer Harris.

REVIVING "THE WHITE MAN"

LONDON, July 22.—"The White Man," which is to be revived by Andrew Miller for presentation at the Lyric Theatre, is now in rehearsal. Included in the cast are Mary Rorke, Herbert Leonard, and Frank Petley, who will be in the name-part.

TO ACT IN AMERICAN FILMS

LONDON, Eng., July 17.—Mollie Hanbury sailed from here today to New York, and from there goes to California to fulfill a film contract.

METRO BUYS NOVEL

"Barber John's Boy," a novel by Ben Ames Williams recently published in serial form in Munsey's Magazine, has been purchased by Metro Pictures Corporation.

CARROLL SUES MOROSCO

Earl Carroll has brought an action against Oliver Morosco and Elmer Harris, in the United States District Court, seeking to have established his alleged joint authorship with the defendants of the play, "So Long Letty," a musical adaption of "My Neighbor's Wife."

Carroll, in his complaint, filed by Nathan Burkan, his attorney, alleges that Morosco and Harris have sold the picture rights to "So Long Letty" to the Christie Film Company of Los Angeles; that the rights are worth \$30,000 and that he has received no part of the money paid by the film company to the defendants. He, therefore, asks the court to adjudge him a third owner of the motion picture rights, so that, after an accounting which will reveal the exact price the defendants received for the rights, he may receive his share of the purchase price.

Morosco, through his attorney, William Klein, sets forth in his answer that Carroll only wrote the show's lyrics and music, and that he received three per cent of the show's gross receipts while it was being presented on the stage. That is the sole extent of Carroll's proprietary interest in the show's motion picture rights, Morosco claims.

MANCHESTER TO HAVE STOCK

MANCHESTER, N. H., July 24.—The Park Players, under the direction of Stanley James, are to open their Fall season here on August 1 with "Civilian Clothes" as the bill. This is the first successful company to play here in seven years, having played a three months' season and closed for the Summer. The Park Theatre has been renovated at a cost of \$4,000. Among the cast of the company will be Bella Cairens, Claude Miller, Bessie Farrell, Jessie Brink, Willard Robinson, Dave Baker, Hooper Atcherly, Robert Benjamin and Beresford Lovett.

BLANEY HOUSES CLOSED

All of the Blaney stock houses closed the season last week and will remain dark for a month, undergoing repairs and alterations. They are scheduled to open about August 16, when, in addition to the Yorkville and Prospect in New York, the Strand Hoboken, and the Nesbitt, Wilkesbarre, two new houses in New York, may be opened.

**"OH BABY" COMPANY.
PLAYING K. & E. TIME.
REGARDS TO FRIENDS.
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JULY 19-31**

**SIX YEARS WITH
THE KING OF SHOWMEN
A. B. MARCUS
K. & E. TIME
ROEHM & RICHARDS**

**WRITER OF
"LINGERIE" SONG
"BACHELOR DAYS"
"CLASSY CLOTHES."
"SMILE WITH ME."
WATCH FOR OTHERS**

**EN ROUTE
PLAYING
THE K & E
TIME**

**PLAYING THE
K. AND E. TIME
WITH ABE MARCUS'
"OH BABY" CO.**

**EN ROUTE
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BILLY DALE**

CHARLOTTE ALLEN

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ARTHUR HARRISON

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NEW YORK

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

NORTON & HORNER

Theatre—Proctor's 23rd St.
Style—Song fantasy.
Time—Eighteen minutes.
Setting—Special.

Fletcher Norton and Violet Horner, who are this week showing their new vaudeville act, "Inspiration," have in the offering an artistic production of class and distinction. Combined with the ability of the principals, the new act should go far on the road to success.

The opening scene shows the dimly lighted studio of a songwriter. At the piano sits Norton, who sings of his failure to write the songs the public desires. "The more I try, the less the publishers buy" runs the refrain and he sighs for an inspiration.

As he idly plays, a long panel before the piano lights up and through it is seen Miss Horner, a beautiful blonde girl, gowned in brilliant cloth of gold. To Norton's surprised inquiry she replies that she is inspiration and has come to help him. She descends from the panel and joins Norton in a duet. This was followed by other songs, all melodious and one or two of decided merit. "What has become of Johnny Walker" is a well written novelty lyric in which are cleverly woven the names of a dozen or more of the popular brands of spirits.

Miss Horner's solo number was a finely sung coloratura number in which she revealed a clear, well placed soprano voice of excellent timbre and alluring quality.

"I'm in Love With You," sung by Norton; with Miss Horner at the piano, was a bright spot in the act and to the chorus Norton added a remarkably fine bit of dancing.

A "Chopin" number, danced to the accompaniment of a thunder storm and lightning flashes, closed the act with the return of "Inspiration" to her panel with the parting injunction to "add a bit of syncopation to the tunes of every nation."

Arthur Behim wrote lyrics and music of the act which was produced by Maud Earl. The scenery and costumes of Mr. Norton are artistic and elaborate. The act scored strongly on its first showing.

W. V.

BERNARD AND FERRIS

Theatre—Proctor's 58th St.
Style—Singing.
Time—Twelve minutes.
Setting—One.

Bernard and Ferris have a worth while act that is sure of winning its quota of applause most anywhere. Their manner of entering, although not entirely original, causes enough of a surprise to win the audience from the first tap of the gong.

From off stage come the voices of a good tenor and a very sweet soprano. To all outward appearances, a classical act is about to be put on and those out front have the expectation of seeing a beautiful woman and a well groomed male.

The first surprise, however, is when a chubby chap enters garbed as a hotel chef. The soprano voice then comes nearer and nearer and finally a slight fellow in the dress of a waiter enters. Upon his entrance the house went into an outburst of spontaneous applause.

The team then starts a medley of excerpts from classical airs, which, upon its close, received another good hand.

For those out front who prefer syncopation, Bernard and Ferris then oblige by swinging into a ragtime air. This brought added applause, as the chubby chap has a taking manner of wriggling his shoulders. The soprano then sings alone, after which they indulge in a bit which is well received, but is not new. It concerns the waiter ordering different dishes and the chef repeating the order in kitchen slang. They close with a sentimental number.

J. Mc.

JACK HANLEY

Theatre—"Midnight Frolic."
Style—Humorous juggling.
Time—Ten minutes.
Setting—Full stage.

John Hanley is one of the most extraordinary jugglers we have ever seen. His dexterity, with unevenly shaped objects such as hats, for example, is wonderful: Nor did he appear to be less capable when manipulating a large number of balls at the same time.

Hanley is an elongated individual with a very marked personality, that springs from real talent. He has a subtle sense of humor that is apparent throughout his offering, manifesting itself in the gestures he goes through while doing the merest thing. In fact, that is the great thing about him, his rhythmic sense of motion and ease of gesture, giving the impression that the most difficult thing he does is just the merest bit of dexterous manipulation.

The humorous piece de resistance of his offering is a small silver bowl containing water. He lifts it from a table and empties its contents into a pail beside the table. Then he replaces the bowl on the table and, from time to time, keeps lifting it and emptying its liquid contents. How the bowl manages to become refilled with water after each emptying operation is a mystery which he maintains throughout his offering. And the haphazard manner in which he does it lends a great deal of humor to the bit.

As we understand it, Hanley's appearance on the roof last Friday night was his initial one there, being essentially a try-out. But it may be honestly recorded that his offering was acclaimed in a most clamorous sort of manner, and, unless we are greatly mistaken, Flo Ziegfeld will place him under a long term contract to appear in the roof shows.

M. L. A.

LE GANA

Theatre—"Midnight Frolic."
Style—Dancing.
Time—Twelve minutes.
Setting—One.

Le Gana has very shapely legs, which she uses to good advantage, at times. For example, in her first dance number, which she did wearing a champagne colored costume, she kicked high and gracefully. But, later on, she did a hula dance in the regulation hula costume that they wear in this country—surely not in Hawaii—and in this dance the upper part of her body had more to do with Terpsichore than her nether extremities.

Le Gana is described as a "Shiver" dancer. And, maybe that's why Flo Ziegfeld hired her, thinking, perhaps, that she'd bring cold beads of perspiration to the brows of the otherwise warm audience that patronizes the New Amsterdam roof these hot nights. Just the same, she's dark haired and pretty, is Le Gana, much prettier than her teacher, Doralina, and she is more than passing gracefulness.

M. L. A.

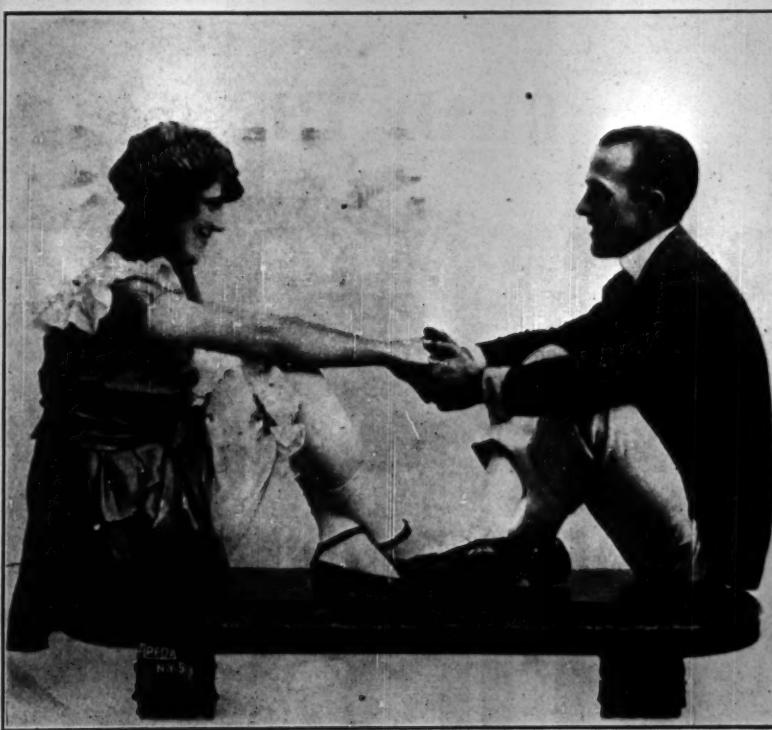
GLUCK AND BYRNES

Theatre—Greenpoint.
Style—Singing.
Time—Ten minutes.
Setting—One, plain.

Gluck and Byrnes are offering the usual style, two-man singing act and measure up to the usual small time standard. The first thing they should do is secure a number of real good comedy songs, of which they have but one or two, and then rehearse for awhile so that they can work in unison. Then, after breaking in the act for several weeks out of town, they might make another try.

Their act, when reviewed, was in very poor shape, the only good bit in it being the opening number, a nut song in which they keep time to the nut refrain by means of baby bells. The rest is just by means of baby bells.

S. K.



JACK LEXEY AND CELIA O'CONNOR

SMART SONGS AND NIFTY DANCES

B. F. KEITH'S ALHAMBRA THIS WEEK

B. F. KEITH'S COLONIAL NEXT WEEK

DIRECTION HARRY FITZGERALD

Wanted Musicians

A Musical Director who can arrange. How many times have you read an "ad" like this? Can YOU arrange and compose? If so this will not interest you, but if you CANNOT—Send 2-cent stamp for trial lesson. Three trial lessons free. If not then convinced you'll succeed, you owe us nothing.

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You must know the rudiments of music and mean business, otherwise don't write.

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BURKE & LEE

COMEDY and DANCES

AMERICAN THEATRE, NEW YORK, July 29, 30, 31, August 1

Direction—JOE MICHELS

BOOKED SOLID TILL 1922

"Happy" Benway

WITH THE "SEVEN HONEY BOYS"

NEGRO COMIQUE SINCE 1898
MANAGEMENT TOMMY HYDE AND THE WIFE

WANTED for ED. J. MURRAY'S BIG TIME MINSTRELS

Comedians, Song and Dance teams and Singles, Top Tenor, Baritone and Bass Singers for Solo and Harmony singing. Team Musical Act must Double in Band. All actors that double preferred. Musical Director. Also Musicians that Double—Band and Orchestra. State all in first letter, with lowest salary, 40 weeks to Coast in my own car. Address 301 Lyceum Theatre Building, Pittsburgh, Pa. MUSICAL AGENT WANTED that understands musical business thoroughly.

Wanted for Musical Comedy Stock—A-No. 1 Script Producer

No Hokum, No Bits. Prefer wife doing Soubrette; 2 Specialty Teams; Man for parts tenor and baritone, wife for chorus. Send photos, weight and height. 3 Shows a day. 2 Bills a week. 10 weeks in each town.

Write Jack Crawford, Manager,
BON TON REVUE,
Hotel Millard, Omaha, Neb.

MYKOFF and VANITY

"CLASSIC AND CHARACTERISTIC DANCES"

Dir. BARNEY MEYERS

July 28, 1920

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EVERYWHERE**

DISCUSS DEPOSIT SYSTEM

A clear explanation of the topic of deposits and the deposit system in the motion picture industry was made last week in letters recently exchanged between John S. Evans, member of the Executive Committee of the Motion Picture Theatre Owners of America, representing the Philadelphia shipping district, and W. W. Hodkinson, president of the W. W. Hodkinson Corporation. As brought out by the latter, the deposit was first used in an effort to raise the prestige of the motion picture, widen its field of operation and divorce it from the nickel. The letters exchanged between the two men were as follows:

"Dear Sir:

"The letter addressed to me as one who attended the Cleveland convention was received and I digested contents carefully.

"I am sure that most of the members appreciate the stand you have taken, but on one of the main things we are fighting against you have made no mention.

"Would it not be well for you to make a statement how you stand upon the deposit system?

"Do you still insist upon deposits, that in a way can be used to finance your company, or are you just looking for a nominal guarantee so as to provide that the contract will be fulfilled?

"Would you be satisfied with a guarantee of a reputable insurance company that all monies will be paid you under any contracts signed by any members of our organization?

"I am writing this letter and asking these questions in behalf of myself and all independent exhibitors, in this territory, as well as in the United States.

"Inasmuch as I am a member of the Executive Committee of the New Exhibitors, I will have voice on this subject at our next meeting in the regulation of the matter of deposits.

"Surely you appreciate that your company and any other reputable company that will make an open statement about this deposit system will get more recognition than those who are insisting upon money being put up, which invariably they use to finance their business, rather than just to show good faith in the performance of contracts.

"I know you will be kind enough to write me in due time.

(Signed) JOHN S. EVANS."

In answer to the request of Mr. Evans for the Independent Exhibitors, Hodkinson defines his stand and outlines the significant chapters in the development of the system since 1913. He states the conditions under which a cash deposit was first required and the conditions under which the deposit today is entirely reasonable.

"In my judgment," says Hodkinson, "the protest of the exhibitor is not and never has been due to any unwillingness on his part to furnish a reasonable guarantee for the execution of fair and legitimate contracts. His resentment is directed against the flagrant abuse of deposit monies entrusted to the keeping of producers and distributors."

His letter to Evans follows:

"I was very glad to receive your letter. Permit me to thank you for your appreciation of my stand on the need of independence in each branch of the industry. Now, as to your questions touching the deposit system and my stand in regard thereto; to make my position clear on this matter I will have to remind you of conditions in the industry as they existed prior to 1913. The motion picture at that time was enveloped in a nickelodeon atmosphere. Both manufacturers and exhibitors seemed wedded to the belief that the motion picture was destined to remain a low and cheap sort of amusement and that the nickel was the last word in admissions. I took a different view and made a determined effort to divorce the motion picture from the nickel. At once I encountered the liveliest opposition from both producers and exhibitors. I stood for better quality in pictures, better methods of presentation, up-to-date theatres, longer runs and higher prices of admission. I was considered a theorist and a dreamer.

"Being thoroughly confirmed in my faith in better things, I naturally used every effort to convert producers and exhibitors

to my way of thinking. I felt that my ideas were entitled to a fair and thoroughly practical test. I did not want a man to take up my idea, test it out in an impatient and imperfect way and then say it was a failure. I therefore asked every exhibitor who seemed inclined to travel along with my ideas for a contract binding himself to stay with me and follow out my plans for a period of not less than four weeks. I asked a guarantee for the fulfillment of these contracts. Among my neophytes in those days were such men as Grauman and Talley of Los Angeles, Clemmer of Seattle, Washington, and others equally well known and now high in the exhibiting ranks. Where the commercial rating of the exhibitor was assured, his contract was deemed sufficient without a bond. Where nothing was known of the commercial standing of an exhibitor, or where for any reason, satisfactory to us, security for the purpose of the contract was deemed necessary, I insisted on a bond or, at the option of the exhibitor, a cash deposit.

"In other words, the introduction of a bond or deposit was due to an honest and necessary effort to raise the prestige of the motion picture, to widen its field of operation, to increase its prosperity and to lay solid and permanent foundations for the future. Under these conditions, a cash deposit was first required and I think today, as I thought then, that the deposit was entirely within reason.

"From the very start I felt that whenever cash deposits were offered in lieu of bonds they ought to be considered in the nature of trust monies. Acting upon this view, all monies on deposit with me to secure the fulfillment of contracts were kept separate and distinct from all other assets of the company. I have stood for this principle at all times and when I was president of the Triangle Distributing Company, Mr. Pawley and myself arranged with the Fidelity and Casualty Company to furnish bonds for exhibitors using our service on payment of a nominal charge. The Fidelity and Casualty Company is one of the strongest bonding concerns in the country. Everything was done to facilitate the bonding of exhibitors, but, as a rule, they preferred to put up their cash.

"At present I cannot consent to an arrangement which would place me at a disadvantage by giving other companies the preference over my own. In other words, while the deposit system continues to be observed generally, I do not think that I ought to be asked to discriminate against my own company.

"I think the foregoing completely defines my attitude in the premises and answers your questions fully and fairly.

"In conclusion, let me say that, in my judgment, the protest of the exhibitor against deposits is not and never has been due to any unwillingness on his part to furnish a reasonable guarantee for the execution of fair and legitimate contracts. His resentment, I take it, is directed against the abuse of his deposits. The flagrant abuse of the deposit monies entrusted into the keeping of producers or distributors has grown to the proportions of a public scandal. It is a matter of common knowledge that monies on deposit with producers, but belonging to exhibitors have been used to finance doubtful schemes and promotions. Worst than all, these monies have also been used by producing interests to invade the exhibiting field and get into unfair competition with the independent exhibitor.

"I am indebted to you for giving me this opportunity to define my attitude on this important question.

"Yours very truly,
W. W. HODKINSON."

STOLL TO EXHIBIT HERE

LONDON, July 23.—The Stoll Film Company, Ltd., which, to date, has had no adequate method of distributing its productions in the United States, will soon establish a system of exchanges to handle its product there. This fact is indicative of the determined effort to be made by English producers to secure showings for their pictures in the United States.

Hepworth, one of the oldest of the English producers, has formed an American Company which may establish its own exchanges.

MANY RELEASES BURN

KANSAS CITY, July 23.—A million dollars' worth of motion picture films were destroyed today when an unexplained explosion in a vault of the Famous Players-Lasky shipping room caused a fire in the Film Exchange Building at Seventeenth and Main streets. The films had never been exhibited and were to be released late this month and in August and September.

Following the explosion, which brought with it no detonation, there was a great puff of flame and smoke. Eighteen employees were in the room at the time and rushed out choking from the fumes of the burning celluloid.

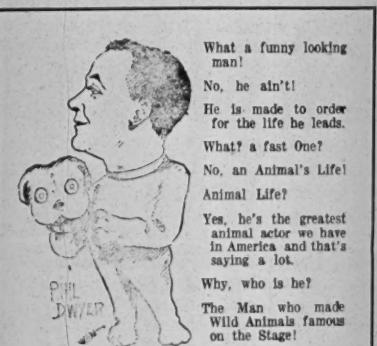
Madge Kennedy Sues Goldwyn

Madge Kennedy last week instituted suit against Goldwyn Films for \$6,061, alleged due for her back salary and on an agreement whereby the company was to pay for all over \$3,000 that she expended for costumes. She claims \$4,487 for two weeks back salary and \$1,574 on the costume agreement.

Goldwyn, in a statement on the case, said that Miss Kennedy was still working for them and that, as she did not work during the time she claims the salary is due her, there was nothing coming to her.

MADE IN LOS ANGELES"

LOS ANGELES, July 23.—Plans of the new Oliver Morosco Productions, Inc., to label all its cinema productions "Made in Los Angeles" have caused favorable comment by Los Angeles civic organizations, including the Chamber of Commerce.

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Knickerbocker B'way, 38th St. Eves. 8.15; Mats. Wed. & Sat. 2.15.

HAVE YOU SEEN HER?
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The Girl in the Spotlight
(Produced the Geo. W. Lederer Way)

LESSER GETS MORE HOUSES

LOS ANGELES, July 24.—Sol Lesser and the Gore Brothers yesterday added two new theatres to their chain when they concluded negotiations for the Rosebud and the New Central. Both of these houses are located on Central avenue in this city and are considered as valuable community houses.

Ralph Grunauer, who recently conducted the Lyric Theatre in Stockton, Cal., and who earned considerable praise for his novel exploitation stunts, will act as general manager of both houses. He has already secured a franchise from Associated First National Pictures, Inc., which will assure him all of the First National product.

Plans have been completed for the new Hollywood Theatre, to be erected on Hollywood Boulevard, east of Cahuenga avenue, for Gore Brothers, Sol Lesser and associates. Contracts have already been awarded for the excavation and foundation work, and the site is being cleared for the building.

The new building will be a class A four-story reinforced concrete structure, 118x200 feet. In style, the building follows the architecture of the Far East. The exterior will be finished in glazed terra cotta in polychrome colors, while the interior will be finished in Circassian walnut and mahogany with tile floors and marble wainscoting. The cost of the building will be approximately \$575,000, and it is stated by the builders that, with the organ, furnishings and equipment, the total expenditure will amount to about \$1,000,000. A large lobby with vaulted ceiling leads into a grand foyer, from which access to the mezzanine floor and promenade is gained. The waiting-rooms and balcony will be gained from the mezzanine.

AMADOR ORGANIZES COMPANY

SACRAMENTO, July 24.—Articles of incorporation have been filed here for the Amador Film Company, and a permit has been granted by the State Commissioner of Corporations. The company is incorporated for 50,000 shares, par value \$1 a share.

Charles Amador, recently featured by the Bulls-Eye-Films, is to be starred in twenty-six one-reel comedies a year, of a high standard never before attempted in the "slap-stick" field. He will be supported by Helen Kesler.

Officers and directors of the company are Judge Barnes, president of the Chamber of Commerce at Fillmore; H. J. G. Brunning, vice-president of the Van de Kamp Baking Company, Fay Harwood, a wealthy Ventura rancher; Charles Amador and James Leek.

SOCIETY GIRL STARTS COMPANY

LOS ANGELES, July 23.—Virginia Harris, sister of Mrs. M. S. Hellman, of a well known family of that name, here, and now appearing in the picturization of Harry Leon Wilson's story, "The Spenders," is soon to head her own company. She has been working in pictures for the past three years. For two years she scorned to make use of her social position and took the part of an extra.

FILM FLASHES

David Mondel, who recently arrived in New York from Glasgow, Scotland, has purchased the rights from Radin Pictures for the United Kingdom on "Thru Eyes of Men."

Final cutting has been completed on the Dial Film Company's latest all-star feature, "The Tiger's Coat."

The first two-reel comedy featuring Billy B. Van has been received by the Reelcraft Pictures Corporation, and is now being titled by Tom Bret.

"Live and Learn," is the title of the new Rollin comedy to be released by Pathé August 1. "Snub" Pollard is the star, assisted by Marie Mosquini.

John Hopkins has been added to the cast of "Roaring Oaks," the serial now in production at the Seitz studio under the direction of Bertram Millhauser.

John McMeakin has been promoted to be general representative for Realart Pictures, from branch manager at Kansas City.

Arthur J. Pegler has gone to Europe to represent Arthur F. Beck there. He was formerly publicity man for Beck.

Justine Johnstone and a company of players left for Jacksonville last week to film her first production for Realart, "Blackbirds," there.

John H. Blackwood, of Ince, is in town for a three week stay.

The filming of "The Riddle: Woman," with Geraldine Farrar in the stellar role, has been completed by Associated Exhibitors.

Hermann Robbins, general exchange manager for Fox, leaves this week for a tour of exchanges.

Dorothy Dalton is being directed in "In Men's Eyes" by Frank Reicher.

Charles F. McGovern has taken over the publicity for "The Woman Untamed," with Doraldina, purchased by Elmer J. McGovern.

Elmer Harris, scenarioist with Famous Players, is in town on a visit.

John Charles has been engaged to appear with Marion Davies in "Buried Treasure."

J. Gordon Edwards of the Fox organization has returned from the Coast.

"Misfortune Hunters," a two-reel farce on the insurance business, is the latest Hallroom Boys Comedy to be released by Jack and Harry Cohn, producers of this series.

Robertson-Cole will shortly release "Big Happiness," starring Dustin Farnum, the first of its big super specials named in its 1920-21 Fall announcement.

John Slavin and his son Ray have made arrangements to take immediate possession of the Fox studios at Whitestone, L. I., for the purpose of producing two-reel comedies.

George Melford, when he completes "The Juckins," will start work on "The Faith Healer."

Rudolph Christians will have an important role in Eric von Stroheim's forthcoming picture, "Foolish Wives."

H. G. Till has contracted for the series of Muriel Ostriche comedies and will enter the independent field in New Orleans.

Ben Fitzner plans to enter the independent field and will open offices in Syracuse, Buffalo, and Albany.

Alice Terry has been chosen to play the part of Marguerite in the forthcoming production by Metro of "The Four Horsemen of the Apocalypse."

E. Richard Schayer is to direct for Robertson-Cole and in the meantime, will do a series of continuities for Benjamin B. Hampton.

William Farnum plans to rest until February, as his health has not been very good of late.

"The Gilded Dream," a magazine story by Katherine Leiser Robbins, has been purchased by Universal for the use of Carmel Myers, now producing "In Folly's Trail."

Pathé is soon to announce a new series of one reel comedies to be produced by Hal Roach.

William G. Stewart, formerly in charge of production at the Capitol Theatre, New York, has been appointed producing manager of the California Theatre, Los Angeles.

The Inter-Ocean Film Corporation has just issued an attractive twenty-eight page catalog printed in English, French, Spanish, and German.

George Walsh is working on the interiors of "The Plunger," by Thomas Fallon, directed by Dell Henderson, at the Fox Eastern studios.

"The Scuttlers," by Clyde C. Westover, has been completed by William Farnum at the Fox studios, Hollywood, under the direction of J. Gordon Edwards, Jackie Saunders, Herschel Mayall, and C. Raymond Nye are the principals in support of Farnum.

Frank Mayer and Tarkington Baker have arrived in Bombay according to a cable received from them by Adolph Zukor. They will immediately begin the work of assembling material and labor for the construction of the Famous Players-Lasky studios in that country.

Victor Heerman, comedy director for Selznick, has completed "The Poor Simp," starring Owen Moore.

The title of the motion picture "The Return of Tarzan" has been changed by the Goldwyn company, to "The Revenge of Tarzan" to offset any possibility of the impression being given that it was a re-showing of the former film under the initial name.

The Betty Compson picture, "Prisoners of Love," will be released by Goldwyn about January 1 and in addition to Miss Compson, Roy Stewart, Emery Johnson, Walter Miller, Ralph Lewis, Clara Horton, Claire McDowell, Kate Toncray and Betty Schade will be in the cast.

The motion picture rights to "The Man Who Knew Better," by Tom Gallon, have been sold to Maurice Tourneur.

"Haral," by John Colton, which appeared as a story in "Collier's Weekly," has been sold to Universal, which will feature it with Priscilla Dean.

Vincent Coleman, after finishing his work opposite Constance Talmadge in "Good References," the latest picture from the Talmadge studio, was assigned the leading role in "Self Defense," the Edgar MacGregor production which opened at Atlantic City last Monday night.

Edna May Sperl has completed work on "The Devil Brew," an Edgar Jones production and will begin work on a new picture for Edgar Jones at the Augusta studios.

Rod La Roque will go back to his old type, the heavy, in William Brady's picture production of "Life."

James Morrison has begun work on the coast, playing the lead in "Sowing the Wind," starring Anita Stewart. They played opposite many times in the Vitagraph company a few years ago, but this is their first production together since that time.

Florence Reed will play the lead in a new picture starring Herbert Rawlinson. It will be directed by George Irving whose last production was "The Blue Pearl," made by Selznick.

Ralph Keillard is Grace Davidson's leading man in the new picture now being made by that star under the direction of Charles T. Horan.

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POND FILES NEW COMPLAINT

In a suit for \$50,000 against Maurice Maeterlinck, Belgian poet and dramatist, James B. Pond, doing business as the J. B. Pond Lyceum Bureau, has filed an amended complaint through his attorneys, Untermyer and Marshall. It is alleged by Pond that Maeterlinck breached a contract of employment in which he had engaged the plaintiff to manage his recent lecture tour in this country.

Annexed to the complaint, as an exhibit, is a copy of a letter, written by Stanchfield and Levy, legal advisers to Maeterlinck, in which it is set forth that, in the opinion of the lawyers, the famous Belgian was "not being given that degree of consideration with respect to his standing, dignity and peace of mind to which he is entitled" as "a man of international repute and a universally acknowledged artist."

"We have advised Mr. Maeterlinck," says the attorneys, "that you are not to interfere with or intrude upon his mode of living, social activities, visits or engagements so long as he does not make speaking engagements other than as referred to in the agreement. That no publicity shall be given to his tour, himself or his lecture, by you unless such as has had his prior express approval.

"That no contracts of agreements are to be made for his engagements or lectures, or for any other purpose, without first submitting the same to him.

"That no invitations which may be extended to him by individuals are to be accepted or refused in his behalf without first submitting the same to him, and thereupon the same are to be disposed of as he shall direct.

"That no committees are to be constituted with respect to his lectures without first consulting him, and that no persons are to be appointed to such committees who shall not have his express approval.

"That all lecture dates shall be communicated to him well in advance so that he may adequately prepare himself for the same.

"That all hotel and traveling accommodations shall be secured in accordance with his personal desires, so that he may have his party with him and may enjoy the utmost convenience and serenity during his tour.

"That any and all matters of detail which may arise respecting his lecture work, or traveling or personal conduct shall be entirely subject to his control and disposition, or that of such individual as he may appoint therefor, so far as the same shall not interfere with the carrying out of the purpose of this agreement."

The plaintiff says that the letter, in fact, sets forth a demand for a "new and different contract than that which he had already made with the plaintiff," which, according to James B. Pond, was scrupulously adhered to.

BRONNER DOING NEW ACT

Cleveland Bronner, one of the features of "The Midnight Rounders," the 11:30 entertainment at the Century Promenade, is preparing another act entitled, "Dream Fantastics," which will be presented in a later revue on the Promenade.

DOLLY LA SALLE

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SEDAL BENNETT

JEWISH VAMP

VICTORY BELLES—NEXT SEASON

WRECKING FOR LOEW HOUSE

SAN FRANCISCO, July 24.—Wrecking crews are at work on the buildings on the site of the new Market street Loew Theatre and actual construction will start by the 1st of August. MacDonald and Kahn have the contract for the erection of the theatre, estimated to cost \$1,000,000.

The building will be eight stories, of steel and concrete, and will contain six stores, a cafeteria in the basement, 7,500 square feet of office space and a theatre seating 3,000. The site has been acquired under a fifty year lease by Loew, Inc., at a gross rental, including taxes, of \$5,450,000.

The same contractors have been awarded the contract for the erection of the new Class A theatre building to be erected on the corner of Post and Powell streets. It is estimated this structure will cost about \$750,000 and will have a seating capacity of about 3,000. This house is intended for the two-a-day Loew attractions. It is expected to have the building completed June 1, 1921.

In addition to the above contracts, a third contract was awarded to the same firm for the construction of a twelve-story Class A theatre and office building on the corner of Seventh and Broadway, Los Angeles. It is reported that the contractors have accepted the contracts on a ten per cent basis. All three of the houses will be under the management of Ackerman and Harris.

HEINLEY'S CHANGING POLICY

CHICAGO, Ill., July 24.—Heinley's Restaurant, one of the most noted of theatrical eating houses, announces this week that it will change its policy and, hereafter, be conducted on the cafeteria style. It will be known as the X. L. Cafeteria and will continue under the management and proprietorship of Frank Cleary, who has had the place for years.

LIGHTS TO PLAY N. V. A.

The Lights Club will play the N. V. A. ball team August 8 at Freeport.

VAUDEVILLE BILLS
(Continued from page 21)

FALL RIVER.

(First Half)—Santosca—Gertrude George & Co.—Browning & Davis—Norman & Jeanette. (Last Half)—Thames Bros.—Mack & Dean—Grew & Fates—Bernevici Bros.

HAMILTON, CAN.

Stryker—Gilbert & Sauls—State Room 19—Carlton & Belmont—Jack & Bessie Gibson. Playmates. (Last Half)—Kinso—Conroy & O'Donnell.

MONTREAL.

Yedda Boys—Allen Gray—Morgan & Gray—Delbridge & Gremmer.

PROVIDENCE.

(First Half)—Vee & Tully—Mabel & Johnny Dove—French Refugees—Thos. P. Dunne—8 Black Dots. (Last Half)—The Hennings—Bill & Irene Tolak—What Really Happened—Hal & Francis Walter Manthey & Co.—

SPRINGFIELD.

(First Half)—The Hennings—Bill & Irene Tolak—What Really Happened—Hal & Francis Walter Manthey & Co. (Last Half)—Vee & Tully—Mabel & Johnny Dove—French Refugees—Thos. P. Dunne—8 Black Dots.

TORONTO, CAN.

Harper & Blanks—Oliver & Mack—Geo. & Marie Brown—A Perfect Day—Fred Elliott—Reckless & Arley.

PLAN OPERA IN EUROPE

The Metropolitan Opera Company is to invade London following its spring engagements, where it will give a season of six weeks at Covent Garden, or, possibly, the London Opera House.

The venture will mark the first foreign season by the New York company since the one in 1910 at the Chatelet Theatre, Paris. Edward Ziegler, administrative secretary of the company, will sail for England on August 4 to complete the final arrangements.

Aside from operas unfamiliar in London, it was said the plan would be to take over entire productions of standard works, staged here more elaborately than in Europe since the war. With Caruso, Farrar and Matzenauer, the company now has new artists like Rose Ponselle, an American, and others, such as Martinelli and De Luca, who came here from Italy direct, instead of stopping, as in the old days, to sing in London as a stepping stone to New York.

It is also purposed to show in London for the first time some of the Metropolitan scenic and decorative work by Joseph Urban.

"RAINBOW GIRL" CALL OUT

Rehearsals of the musical comedy, "The Rainbow Girl," which will be sent on tour this season by Gleason and Block, have been called for August 2. Sam Sidman will play the leading role and will be supported by Gene Carlson, George Lydecker, Frank Farrington, Casper Bauer, Joseph Daniels, Katherine Shaw, Dorothy Jordan and Margaret Harriman. John Ellis will be stage manager.

GERBER WITHDRAWS SUIT

The \$274.72 suit against the estate of Reginald De Koven, filed two months ago in the Surrogate's Court by David Gerber, attorney, "for legal services rendered," was withdrawn last Saturday, with the consent of Surrogate Cohalan, and without costs to either side. The will of the deceased, who died January 16 last, was executed on May 14, 1904, and probated on January 29.

TO BE OPERATED ON

CHICAGO, Ill., July 24.—Eileen Fleury was forced to leave McVicker's program early this week suffering from a bad throat. She immediately consulted a specialist, who advised her to have an immediate operation performed. Miss Fleury will undergo the knife early next week at the American Hospital.

BURKE OPENS OCT. 3

Tom Burke, the Irish tenor to be brought to this country by William Morris, will make his debut here at the Hippodrome on October 3. The following Tuesday he will be heard in a recital at the National Theatre, Washington.

J. L. & S. SHIFT MANAGERS

CHICAGO, Ill., July 24.—A switch in the assistant managers of the Jones, Linick and Schaefer theatres finds Starr Walsh back at McVicker's, Walter Moore returned to the Randolph and Al Devito back to the Rialto.

OPENING IN NEWARK

"Bleaty, Bleaty," first produced by Hassard Short at the Lamb's Gambol at the Hippodrome, has its initial vaudeville showing at Proctor's Newark, this week.

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LEACH TO TRY AGAIN

BUFFALO, July 22.—Bobby Leach, who succeeded in riding Niagara Falls and the rapids below in 1911, is once more to risk the plunge of death. He announced yesterday that he will attempt to duplicate, successfully, on August 25, his barrel trip of 1911. Only a few days ago, Charles G. Stephens sacrificed his life in an attempt to match Leach's feat.

If Leach successfully rides the great Canadian cataracts, he will win a stake of \$2,500 and shares of stock in a Canadian steel company. Both are offered by the steel company which is to make Leach's barrel, as it wishes to submit its product to a supreme test of endurance.

HELD FOR SUNDAY SHOW

LONG BRANCH, July 23.—Charged with giving a motion picture show last Sunday in violation of the Vice and Immorality Act, four men were arraigned before Recorder Leo J. Warwick today. They are Walter Reade, proprietor, and Jesse Green, Walter Green, and Stanley Jeffrey, employees of the Broadway Theatre. The case was adjourned until next Friday.

MILDRED HAYWARD OPENS ACT

NEW LONDON, Conn., July 26.—Mildred Hayward opened a new single act here last week at the Lyceum, offering a song cycle featuring special and published numbers, among which are "Mickey Slater, the Waiter" and "Rose of Washington Square." The act is shortly to be seen in New York.

"THE CHAMPION" OPENS MONDAY

The first performance of "The Champion," a new comedy by Thomas Louden and A. E. Thomas, in which Sam H. Harris will star Grant Mitchell next season, will be at the Apollo Theatre, Atlantic City, next Monday night, August 2.

ENGAGED FOR WILLOW GROVE

PHILADELPHIA, July 24.—Wassili Lepis and his symphony orchestra have started their concerts at Willow Grove Park, where they will continue for a period of three weeks.

DEATHS

NELLIE BOLAND, thirty-five years old and an actress, committed suicide in her apartment in the Hotel Plymouth Monday by hanging herself with a rope, an end of which was thrown over the transom of a door leading to the bathroom. She left a note saying that she was despondent, as she had neither relatives nor friends.

At the hotel very little was known about her. Among her effects, however, was found a number of theatrical clippings relative to Henry W. Savage's productions.

BENJAMIN WILLIAMS, an old timer producer, well known in England, died last week at the age of 54, from natural causes, following a state of coma. He is survived by his son Billy, a producer and motion picture man.

GEORGE R. NAHADELUS, Hawaiian bass singer, suddenly dropped dead last Thursday while singing for a record to be produced by the Victor Talking Machine Company in their laboratories, 42 West Thirty-eighth street. He was forty-five years old and a member of the Hawaiian Trio that appeared in many Broadway productions.

LETTER LIST

GENTS.	McCabe, Jack	DeMont, Evelyn
Hertelsen, A.	Metz, Thos. A.	DeVoy, Rhoda
Conrad, Tom	McBride, Harry	Doherty, Florence
Cross, Alex.	Marshall, H.	Earle, Julia
Garr, Harry	Nelson, Niles	Goodale, Teddie
Garr, Geo.	Pillard, Jack	Gilmore, Helen
Davis, Geo.	Pose, Chas.	Harding, Olive
Dillon, Jack	Post, Gene	Henry, Louise
Dusch, J. F.	Reynolds, Duke	Jenkins, Chic
De Kalb, Ernest	Racklin, Al	Lawrence, Sardis
Dixon, Jim	Becke, Ed	Mrs. Langtry, Nellie
Dоцен, Chas.	Trader, E. E.	Melvin, Babe
Diamond, M.	Wood, Geo. A.	May, Ada
Dutton, Chas.	Allison, Ruth	Morganstan, Betty
Eikin, Ray	Burg, Helen	McInerney, Anna
Emery, W. E.	Bennett, Billie	McLean, Christie
Farnum & Nelson	Paneritis, Kitty	Morgan, Hilda
Gibson, Jack	Cleaver, Laura	Merts, Emily
Gilney, Jas.	Cameron, Ollie	Manning, Mil-
Gould, Frank	Carroll, Valenta	dred
Graham, John	Carleton, Daisy	Macklin, Mary
Keller, Geo.	Chadwick, Una	Norris, Anna
Kruger, Otto	Carleton, Eleanor	Paterson, Signe
Lee, Sam	Donnelly, Elsie	Parish, Margaret
Leahy, Chas.	Mansell, Harry	Rockwell, Wanda
Manzell, Harry	McLermott, Joe	Roman, Mabelle
McEvies, T.	Massinger, Chas.	Shipman, Cecilia
Murphy, Lang	Darrow, Jean R.	Walters, Anita

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